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ABSTRACT

Papers from a workshop on folklore in second language teaching include: "Folklore in the Classroom: Lifting the Lid on the Magic Coffer" (Genelle Morain); "An American Folklore Quiz" (Genelle Morain); "Who's Afraid of Dr. Faust?" (Gerhard H. Weiss); "German Folklore Bibliography for Teachers" (Gerhard H. Weiss); "Latin American Folklore: Research Strategies and Instructional Selection" (Frederick L. Jenks); "Hispanic Folklore: A Partial Bibliography" (David Christian Hasty); "Croyances et Traditions en France" (Jacqueline C. Elliott); "French Folklore Bibliography" (Jacqueline C. Elliott); "French Without Words: Explanation and Application of French Culture-Coded Silent Communication" (Bobbie McKeller); "Gestures: The Brazilian Experience" (Roslyn R. Sprayberry); and "Kinesics Bibliography" (Roslyn R. Sprayberry). A list of conference sponsors and patrons is also included. (MSE)

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DIMENSION: LANGUAGES '79

Folk Lore: Linking Life to Language

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Proceedings of the Fifteenth Southern Conference on Language Teaching
Atlanta, Georgia 1979
Genelle Morain, Editor

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DIMENSION: LANGUAGES '79

FOLKLORE AS CULTURE:
LINKING LIFE TO LANGUAGE

PROCEEDINGS

OF THE

PRE-CONFERENCE WORKSHOP

AT THE

FIFTEENTH SOUTHERN CONFERENCE

ON

LANGUAGE TEACHING

HELD JOINTLY

WITH THE

AMERICAN COUNCIL

ON THE

TEACHING OF FOREIGN LANGUAGES

ATLANTA, GEORGIA

1979

GENELLE MORAIN, EDITOR

JAMES S. GATES, MANAGING EDITOR

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Replica of an early folk depiction of Mélusine, heroine of a local legend attached to the French house of Lusignan.

Half-woman, half-serpent, Mélusine represents a long folk tradition of supernatural wives who loved their husbands, cared tenderly for their children, but were cursed with a monstrous deformity.

A tabu which held that the husband must not look upon his wife during a certain time period was predictably broken and Mélusine was forced to leave her home and family. (Motif C 31.1.2)

According to legend, she still returns occasionally to hover protectively outside the towers of the old château.

Art work by Brent Morain

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INTRODUCTION

With this issue of DIMENSION: LANGUAGES '79 the SCOLT Board of Directors has chosen to break with tradition and devote an entire issue to a single topic.

"Folklore as Culture: Linking Life to Language" was the focus of the SCOLT Pre-Conference Workshop held November 21, 1979, prior to the joint meeting in Atlanta of the Southern Conference on Language Teaching and the American Council on the Teaching of Foreign Languages.

In the past fifteen years there have been many conference sessions and workshops in America dealing with the teaching of culture in foreign language classrooms. But a full-day workshop devoted exclusively to the folklore component of culture was something new. The overwhelmingly positive response of the workshop participants seemed to indicate that the topic might hold interest for a wider segment of the profession.

Accordingly, the 1979 issue of DIMENSION presents the contents of the folklore workshop in the hope that it will lead readers to further exploration of an area not previously included in the pages of SCOLT Conference proceedings.

Genelle Morain "lifts the lid on the magic coffer" with an introductory chapter which discusses the nature and scope of folklore. It is her belief that teachers perceive folklore through too narrow an apperture--one which restricts its boundaries to folk songs and fairy tales. In reality, she contends, the dimensions of foklore extend into

social folk custom, material culture, and more than twenty-five genres of oral lore. All three major areas have much to offer the teacher of language and culture. Included in the introductory chapter is a list of activities for the classroom in which Morain suggests some one hundred ways in which folklore can be used to link the study of foreign language to everyday life.

Gerhard Weiss chose the Faust theme as the basis for a discussion which weaves together literary, social, historical, and folkloristic strands of the legend which, he says, expresses "a basic human dream in a very German way." He also includes the "Faust Schema" drawn up by the German participants at the Atlanta workshop and the brief but choice "mini-play" which they created to show how a study of folklore can tie in with contemporary social problems. An excellent "German Folklore Bibliography for Teachers" concludes the chapter.

Frederick Jenks uses his interest in Spanish studies in general and Latin American studies in particular as the basis for formulating a methodology for gathering folkloric data. He applies his "discovery strategies" to the four types of folklore delineated by Russell Reaver: action folklore, science folklore, linguistic folklore, and literature folklore. Jenks' suggestions--given from the point of view of a "non-specialist in folklore"--will prove valuable to every teacher who would like to get students out into the culture for real interaction with native speakers.

An excellent "Bibliography of Hispanic Folklore" by David Hasty offers suggested readings which could lead teachers of Spanish to sources of folktales and legends.

In a chapter entitled "Croyances et traditions en France," Jacqueline Elliott shares generously from a rich Gallic heritage of lore and literature. From the lullabys and counting-out rhymes (comptines) of the very young to the bitingly witty proverbs of the adult, Elliott gives us a sample of the many traditional oral genres which reflect the French way of looking at the world. In a concluding section on "Noël," she sketches in detail the celebration of that happy season. Those of us who until now have had to be content with bookish enumerations of French Christmas customs will delight in the joie de vivre which illuminates Elliott's poetic presentation of yuletide lore. A collection of comptines and a "French Folklore Bibliography" conclude the chapter.

The two final chapters present the silent component of communication which is passed on as part of the folk tradition of every culture: gestures, facial expression, and eye contact. Bobbie McKeller describes how she put together a slide/tape presentation of French gestures for use in her high school classroom, and illustrates a group of children's gestures which she collected in France during the summer of 1979. Roslyn Sprayberry details an inventory of Brazilian gestures which she researched and photographed during a Fulbright-Hays experience in Brazil. Both McKeller and Sprayberry offer suggestions for bringing the study of kinesics into the language classroom. Sprayberry's "Kinesic Bibliography" will prove useful to teachers of all languages who are interested in gaining more information on nonverbal behavior.

Folklore is a relatively new discipline in America. The staff of the SCOLT Workshop on Folklore hope that these chapters will prove sufficiently intriguing that the reader will want to learn more about the field.

To aid in the quest, this volume contains an extra-rich measure of bibliographic information. Those who prefer to do their seeking solo will enjoy tracing sources in the chapter notes and in the topical bibliographies (German, Spanish, French, and Kinesic). Those who prefer a more structured approach to the study of a new field would do well to investigate some of the excellent courses in folklife and literature offered at colleges and universities throughout the land.

Membership in the American Folklore Society (1703 New Hampshire Ave., NW; Washington, DC 20009) includes a subscription to the Journal of American Folklore as well as to The American Folklore Newsletter. While the word "American" figures prominently in each title, the contents of the Journal contain much of interest to those concerned with foreign life and literature. Both publications offer information regarding regional workshops and meetings of local folklore societies. Special inquiries relative to foreign folklore studies could be addressed to the "Notes and Queries" section of the Newsletter.

Participation in the professional aspects of a discipline which has so much to offer the teacher of culture is one way to strengthen those interdisciplinary ties which the President's Commission on Foreign Languages and International Studies called essential to the preservation of our common humanity.

FOLKLORE IN THE CLASSROOM: LIFTING THE LID ON THE MAGIC COFFER

Genelle Morain
University of Georgia

Once upon an academic time folklore was considered dead fruit on the culture vine. In those days, a principal who stumbled across a glass slipper would have tossed it into the box marked "Empties" behind the coke machine. Educators who spoke glibly of "the self-fulfilling prophecy" turned a deaf ear to the music of "the self-playing harp." Even scholars working in the humanities--literature, history, languages, the arts--were reluctant to acknowledge the contribution folklore could make to an understanding of man's expressive culture. If a bean-stalk had shot up overnight above the top of their ivory tower, they would have ordered Buildings and Grounds to chop it down before lunch.

But folklorists persevered. They argued convincingly for the inclusion of folklore courses in the curriculum of liberal arts institutions and developed some excellent texts for use in introductory courses. Then along came Eliot Wigginton with the Foxfire approach, involving high school students in the collecting and study of their own folk heritage. Gradually America rekindled its appreciation for the rich dimensions of folklore and realized that under its rough old husk, this particular fruit of the culture vine was still bursting with bittersweet flavors as tangy as time.

To foreign language teachers, folklore offers one solution to the problem of linking life to language. At first this may seem contradictory. "Folk life is not real life," say the skeptics. "Our students will be talking to customs officials, not fairy godmothers." Such a limited view restricts folklore to fairy tales and places it on an academic par with warts and stumpwater. The purpose of this chapter is to point out the enormous potential of folklore for teaching language and culture, and to give a more realistic idea of the impressive scope of the field. The span of folklore does not, as some French teachers believe, begin with "Frère Jacques" and end on "The Bridge at Avignon."

Definition of Folklore

It is sometimes easier to say what folklore isn't than to make clear what it is. People who have wrestled with the problem have been known to give up and jokingly define folklore as "what folklorists talk about at their conferences." An in-a-nutshell sort of definition

for our purposes might be: Folklore includes oral genres, social customs, and material culture passed on by word of mouth, by participation, or by demonstration. Variations appear as the lore passes through time and space, but authors remain anonymous.

Oral Genres

In addition to the familiar fairy tales (Märchen), the list of oral narratives includes tall tales, pourquoi tales ("Just so" stories), family memorates (reminiscences), myths, tales of ghosts and the supernatural, local legends, urban belief tales, hero tales, animal tales, numskull stories, trickster tales, and humorous tales of various descriptions (conte pour rire, Schwank, merry tale). Also in the oral category fall riddles, proverbs, folk songs, rhymes, folk sermons, folk poetry, folk speech (metaphor, pun, dialect) and naming (nicknames and place names).

Since language learning is intimately linked to the spoken word, the many genres of oral folklore provide a natural set of listening and speaking materials. Freed from the self-consciously literary turn of phrase and the heavy burden of vocabulary sometimes present in formal literature, the language of folk materials has been polished and worn smooth in the telling. Folktales often make use of dialogue--offering models of expression which, though stripped of padding, retain the cadences of true emotion. Tales and ballads frequently contain examples of incremental repetition, a stylistic device which enables the beginning language learner to move forward slowly but confidently. Finally, alliteration and onomatopoeia add color and humor to the language of oral folk genres. From a linguistic viewpoint, neither the authors of literary classics nor the writers of contemporary pop culture have produced language materials more deftly suited to listening and speaking than are to be found in traditional oral narratives. The very fact that spoken tradition remains so vibrantly alive in our own as well as in foreign cultures is an important awareness for students to acquire. This "appreciation of oral power," as Richard Dorson phrases it,[1] is as necessary to a well-rounded education as familiarity with the written word.

Although the folklore of every culture contains examples of almost every genre, each culture has a tendency to prefer certain genres above others. Most Americans, for instance, enjoy the tall tale and the joke more than they do the pourquoi story or the proverb. Both the kinds of lore preferred and the content of the lore give information about the world view of the people who tell the tales, sing the songs, and pass along the proverbs. To gain insight into these reflections of culture is another reason why oral genres should be studied as diligently as the written.

To make such a study meaningful, however, the teacher must have a fundamental acquaintance with the discipline of folklore. This would include familiarity with the theories dealing with the origin and dissemination of folktales, a knowledge of the functions of folklore in

society, acquaintance with the techniques for collecting, classifying, and organizing lore, and experience with using such tools of folklore research as type and motif indexes.[2]

A tale type is a story with component parts so arranged that when it is recounted--be it in Paris, Peking, or Pocatello--the listener recognizes the tale immediately and thinks, "Why, that's Cinderella!"

A motif, on the other hand, is only a part of a story. Motifs are put together like building blocks to construct a complete narrative. Since they are relatively free-floating, the same motif may crop up in different tales. It is when the same motifs are arranged in the same order that a tale becomes a recognizable tale type. For example, consider the following group of motifs:

H521	Guessing unknown propounder's name
H 1021.8	Task: spinning gold
H 1093	Task: spinning impossible amount in one night
D2183	Magic spinning usually performed by supernatural helper
S211	Child sold (promised) to devil (ogre)
H512	Guessing with life as wager
N475	Secret name overheard by eavesdropper
C432.1	Guessing name of supernatural creature gives power over him

A folklorist would designate this cluster of motifs as "Tale Type 500, The Name of the Helper." Our students would recognize it immediately as the familiar story of "Rumplestiltskin."[3]

An understanding of type and motif gives the student a sense of the cross-cultural nature of folklore. Although they sometimes take on details which impart a distinctly regional flavor, tales often move from country to country with an admirable lack of chauvinism. Similarly, a knowledge of type and motif are indispensable for tale analysis and comparison. Many literary classics have their narrative roots deep in oral tradition. Both Shakespeare and Chaucer drew heavily on tale types and motifs for narrative inspiration. And French students who think of Gargantua as the invention of Rabelais are entitled to know of the giant's earlier folk existence. For example, residents of the tiny Béarnaise village of Bastide-Villefranche tell how Gargantua passed through their town one long-ago day, sat down on the round tower of their château, and took a leisurely footbath in the little lake at the foot of the mountain.[4]

On a more contemporary plane, the origins of Camus' play Le Malentendu--the story of a greedy inn keeper who murders a wealthy guest only to discover, as she robs the corpse, that it was her own long-lost son--go back to oral tradition. Known to folklorists as Tale Type 939A, the yarn was captured in print in England as early as 1618 and still circulates orally in ballad form in Ohio. Camus, however,

was unaware of the folk background. He based his drama on a news-clipping which he had read sometime before World War II--a clipping which presented the events of the tale as "actually happening" to a man somewhere in Czechoslovakia.[5] Knowing the rich folk heritage behind Camus' twentieth century dramatic version can give students a real sense of the timelessness of oral narrative.

Students soon become familiar with the use of oral genres to amuse and entertain. In addition, as William Bascom[6] pointed out, folklore is used to validate culture--to justify the institutions and the rituals. ("This is the correct way to do it because..."; "This is the right way to believe because....") But Bascom also calls attention to an interesting paradox. While the use of myth, proverb, and tale provide charters for acceptable behavior, the telling of tales also permits a form of release from societal constraints. Outwitting the tyrant, mocking the pompous, laughing at the outsider--all of these potentially dangerous acts can be enjoyed through participation in oral folk tradition. For example, some fifteen years after the Second World War, a Frenchman who had endured the German occupation of Paris told the following anecdote:

> One day the German commandant ordered the shops in Paris to display the pictures of Hitler and Goebbels. Well, the proprietor of a certain bookstore--one of the best known in the city--cleared all the books out of his window but one. Next to two huge photos of Hitler and Goebbels he displayed an old edition of Hugo's Les Miserables.

Whether the original incident was real or apocryphal, it had passed into oral circulation and provided the teller with a sense of vicarious triumph that seemed undiminished by the passage of time.

Social Folk Custom

The social area of folklore deals with the practices of a culture which involves its members in person-to-person interaction of a traditional nature: participation in the rites and rituals "from womb to tomb"; everyday comportment; folk games, dances, and dramas; holiday observations; folk beliefs; and the various systems of nonverbal communication. There are unlimited opportunities for productive language practice in these areas. Much of what Nelson Brooks called "deep culture" is reflected here. Unfortunately, we have tended in the past to narrow our students' involvement to only a handful of customs--crêpe-making, folksong singing, and piñata-whacking. With a more comprehensive view of traditional practices, the language teacher can introduce students to a broad range of cultural/linguistic experiences which not only provide insights into the worldview of members of the foreign culture, but also equip the student with a ready store of appropriate sayings, rejoinders, quips and questions sanctioned by custom for use on these social occasions.

As a case in point, teachers have sometimes been criticized for allowing students to spend valuable instructional time swallowing foreign foods instead of vocabulary lists. Such criticism is justified only if the foods were gobbled in a cultural vacuum. A dimensional approach to the appreciation of foods would include a study of social folk custom: foods that must be eaten, foods that dare not be eaten; traditional ways of interacting at the table; blessings to say before eating; toasts to give during the meal; rituals to conclude the repast. Such seemingly trivial matters can be enormously distracting. Imagine the anxiety of a guest trying to cope with "small talk" in an alien tongue while these questions are churning inside his head: "What topics of conversation are tabu at the table? Dare I laugh while eating? Even smile? May I ask for something to drink? Do I really have to eat that? Should I muffle a belch or amplify it as a tribute to the cook? Are the host and hostess waiting for me to finish or am I waiting for them? What nonverbal signals am I missing? Worse yet, what nonverbal signals am I giving?" Anyone who has experienced such anguish knows that the foodways of a culture should not be scorned because they are perceived as non-academic. Long after the host has forgotten that a guest did not know the author of a favorite poem, he will remember that the guest insulted his hospitality by eating his couscous with the left hand.

Material Culture

While European scholars have been studying material folk traditions for many years, American folklorists have only recently begun to explore this aspect of folklife. The term "material culture" refers to all kinds of artifacts--both utilitarian and aesthetic--including tools, cooking and serving equipment, clothing, household furnishings, jewelry, ritual objects, folk toys, musical instruments, means of transporation, and even the houses, barns, and places of worship found within a culture.

Most language teachers have made some effort to bring examples of material folk cultures into the classroom: a Bierkrug; a sombrero; the menu from "La Tour d'Argent." Or we prop pictures of cars and castles on the chalk tray and dutifully teach the pronunciation and correct gender for each. But the presentation of the object is not as important to cultural understanding as the explanation of how the object is used, in what context it appears, and what its meaning is to those who use it.

In discussing the impact of material culture on world view, Barre Toelken, folklorist at the University of Oregon, points out that:

> most babies in American find themselves lying alone in a room made up primarily of straight lines...Above the child the ceiling provides a large flat surface with corners.

> Around the child, more close at hand, are the vertical and horizontal slats and corners of the crib. How early the child notices the presence of these straight lines is probably not possible to determine, but it is a moot point, for there are few other things for it to look at...From a child's knowledge of the crib and its placement in the room, it develops an expanded sense of the placement of rooms within a house...On a still larger scale, one learns the arrangement of houses and streets in the neighborhood, the pattern of streets and avenues around an entire city; in rural areas one learns about boundary lines, acres, range, and section coordinates, and so on. On a smaller scale, one also learns the typical expression of these concepts in material traditions; the similarities between a patchwork quilt and a view of rural America from the air are more than coincidental or superficial, for as cultural designs they are based on the same premises of evenness, symmetry, predominance of straight lines, distinctive measurements. Jagged edges, disparate measurements, asymmetry, and incompleteness are considered intolerable in both areas of expression.[7]

The dimensionality of impact of any given object was illustrated in a folklore class at the University of Georgia, where a black iron cooking pot with a heavy, close-fitting lid (known as a "Dutch oven") had a different meaning for people from three widely separated areas of America. An Iowan associated "Dutch oven" with memories of distant Sundays when a beef roast, surrounded by carefully peeled onions, carrots, and potatoes, would brown slowly in the black pot in the oven while the whole family attended Sunday school and church. To a student from South Carolina, "Dutch oven" brought back the recollections her mother had shared of her childhood, when the family would cluster before the fireplace and the children would beg their grandfather to bake "oven bread" in the black pot over the coals while he told them "riddles" (stories). For a young Texan, the term "Dutch oven" had no association with a cooking utensil; instead it evoked memories of the expression she had heard as a girl: "That's a real Dutch oven outfit!" "I knew from the context that it meant a 'topnotch outfit,'" the student explained, "but I had no idea what a Dutch oven was and it never occurred to me to ask." (According to Brunvand,[8] cowboys used the expression to designate a cattle outfit sufficiently concerned with the morale of its hands to provide the cook with a Dutch oven for baking dried apple pies and other delicacies that could never come out of a frying pan.)

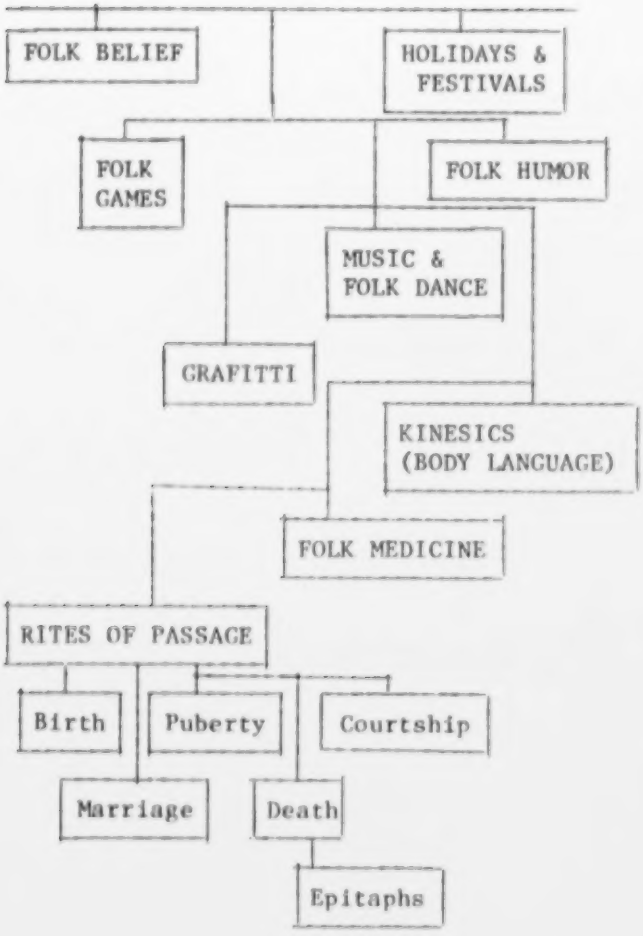
From this one example it is evident that a single object of material culture can teach many things related to form, function, context, and meaning: information concerning foodlore from different regions (who eats what when, and how they feel about it); insights into Midwestern middle-class religious practices (at least one "typical family" going to Sunday school and church together, then returning

home for a sit-down family dinner); glimpses of the cowboy culture and range life at a time when the chuck wagon was not yet motorized; one view of recent Southern folk architecture (cabin with open fireplace used for heat and cooking); and the social context for oral narrative in one regional culture (three generations gathered by the fireplace, children imploring grandfather to bake his special bread and tell the old tales by the light of the flickering coals). A foreign student studying American English could indeed learn a great deal from a black pot.

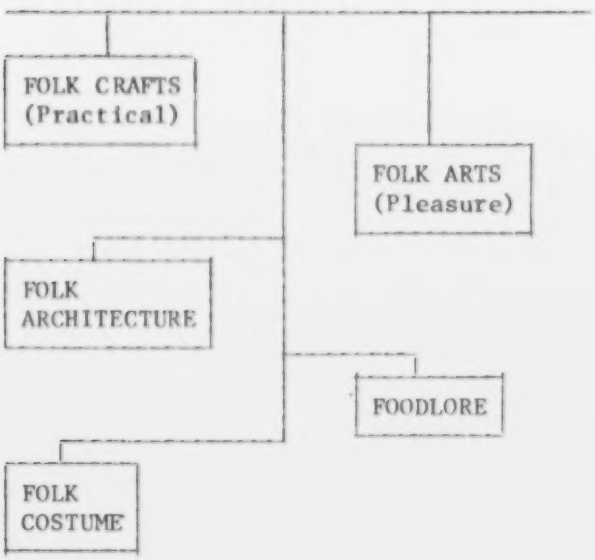
This brief overview of the three aspects of folklore--oral genres, social custom, and material culture--serves only to introduce--not delimit--the scope of the field. A visual representation of each area is seen in the three charts which follow. It is important to remember that categories overlap and that no sharp lines of separation exist between the various sub-divisions depicted on the charts.

THE CONTENTS OF FOLK TRADITION:
ORAL LORE

THE CONTENTS OF FOLK TRADITION:
SOCIAL FOLK CUSTOM



THE CONTENTS OF FOLK TRADITION:
MATERIAL CULTURE



Activities for Incorporating Folklore into the Foreign Language Class

The following list of suggestions for using folklore in the teaching of foreign languages includes activities drawn from all three areas discussed: oral genres, social folk custom, and material culture. The list is by no means exhaustive. It serves merely to open the lid on the magic coffer of folklore wherein lie hundreds of ways whereby folk tradition can serve as a stimulus for language-learning.

ART: To dispel the attitude that folk art is naive, primitive, and somehow less aesthetic than fine art, invite a specialist to give your class an understanding of the differences between the two and the values of each.

Help students become visually literate as to the shapes, textures, colors, and motifs which hold special significance for members of the foreign culture. Let students prepare colorful posters to illustrate folk designs. Encourage others to use them creatively in needlework, pottery, wax, wood, paper, and other media. Decorate the classroom, teachers' lounge, school and municipal libraries, bank lobbies, etc. with these examples of traditional folk designs.

Arrange for a team of students to take a folk art exhibit to language classes in a neighboring school and tell how their exhibit reflects traditional practices in the target culture.

BELIEFS: Have students build a collection of folk beliefs by interviewing native speakers in the area. Categories which may yield results include weather beliefs, practices which bring good luck or bad luck, home medical remedies, and beliefs associated with birth, courtship, weddings, and death. Ask teachers of other foreign languages in your school to coordinate similar collection projects. Then let students do a cross-cultural study comparing folk beliefs found in their own culture with those in foreign cultures.

Divide students into small groups to create "dwarf dramas" based on good luck/bad luck beliefs. Have them first enact for the class the situation in which the tabu is broken or the lucky event occurs, then dramatize the results for good or for ill.

Create a few audio-motor units based on folk beliefs in the foreign culture, such as "How to Cure the Hiccups," "If you See a Spider in the Morning," or "The Wedding Supper."[9]

COSTUME: Be careful not to convey the impression that one sees long skirts, bodices, wooden shoes, and Lederhosen strolling up and down the streets of major foreign cities today. But some students will be interested in clothing design, textiles, and art motifs. Encourage them to explore regional costumes and the psychology of in-group identification which articles of clothing provide. If you organize a folk dance group, costumes could be a colorful part of the traditional presentation.

DANCE: Ask for volunteers interested in forming a folk dance group. Invite participation from native speakers in the area. Be sure the group learns dances that are sufficiently intricate to be challenging. Arrange opportunities for them to demonstrate their skills at assembly programs and civic occasions.

Teach the vocabulary needed to execute dance steps via an audio-motor unit: "Hop on the right foot! Glide to the left! Stomp three times and twirl!"

FESTIVALS AND HOLIDAYS: Have the students prepare a giant calendar which notes holidays and special festivals. As a prelude to each, give a brief resumé of the lore involved for a listening comprehension activity.

Incorporate some token observance into classroom routines on each special day. (In French class, for example, hang paper fish around the room--and on the backs of unsuspecting dupes--on April Fool's Day.)

Make sure the students learn the proverbs, sayings and greetings traditionally exchanged at these festive times.

FOODLORE: Have students interview native speakers in the area to collect recipes, blessings, toasts, proverbs, sayings, and interesting customs dealing with food and drink.

Prepare a class cookbook which includes not only recipes but foodlore as well. Exchange a copy of your class cookbook with another class in another part of the country.

Invite a native speaker into the class to demonstrate a special technique usually learned by observation (making strudel, decorating a Bûche de Noël, etc.).

Let students research regional food specialities and prepare a folk foods map of the foreign country. Don't forget to include foodlore from far-flung islands and countries detached from the homeland which also speak the language.

Other students might organize their research to produce a food clock or calendar depicting dishes and eating customs which change as the seasons roll.

Above all, encourage your students to explore the emotional link between traditional food practices and world views.

For an introduction to the scholarly aspects of foodlore, see Don Yoder's chapter on "Folk Cookery" in Richard M. Dorson, ed., Folklore and Folklife. Chicago: The University of Chicago Press, 1972, pp. 325-350. For ideas on regional food festivals with a foreign flair see Anita Borghese's Foods from Harvest Festivals and Folk Fairs. The Best Recipes from and A Guide to Food Happenings Across the Nation. New York: Thomas Y. Crowell Company, 1977. Descriptions of the National Basque Festival at Elko, Nevada; the Bavarian Festival in Frankenmuth, Michigan; the Pennsylvania Dutch Folk Festival in Kutztown, Pennsylvania; and the Feast of San Gennaro in New York, among others, could inspire students to work with local ethnic groups to spearhead similar projects.

GAMES: FLES classes enjoy these, but don't stop there. Teach a few folk games to high school and college students to provide some zany moments when they've bogged down in grammar. (Jingles and gestures for teasing; counting-out rhymes; the "He loves me, he loves me not" equivalent; and some fast-paced games calling for word play and kinesic involvement.)

Invite a native speaker to talk to the class about traditional games he/she played as a child. It's excellent listening practice and encourages cross-cultural comparisons.

HUMOR: Plan a unit on humor in the foreign culture. Display foreign language cartoons on all available wall space. To illustrate that the unexpected plays a role in humor, dangle a few from the rafters, mobile-fashion. Paste a couple of big ones flat on the ceiling.

Lead discussions on humor: Why do we laugh? Why do others laugh? Are there universally funny situations or is humor culturally determined? What kinds of traditional practical jokes exist in the foreign culture? How do members of the culture know when someone is kidding? Are there tabus as to when one can joke; who can joke? What are the special kinesics for expressing humor?

Follow-up the research with a student joke-telling fest in the foreign language. Reward the best raconteurs with goofy prices.

Have the class bring in their favorite cartoons from American magazines. How many involve pop culture? Folk culture? Vote to

choose the top ten. Send these to a counterpart classroom in the foreign country and ask them to reciprocate with their ten favorite cartoons. Then do a cross-cultural comparison as to differences and similarities between funny bones.

KINESICS: Enlist the help of students and native speakers in making slide presentations of gestures, as discussed in the chapters that follow by Bobbie McKeller and Roz Sprayberry. For other activities to sensitize students to the nonverbal aspect of folklore, see Morain's Kinesics and Cross-Cultural Understanding, No. 7 in Language Education: Theory and Practice. Arlington, VA: Center for Applied Linguistics, 1978.

MEMORATES: Invite a native speaker into the classroom to recount memorates (reminiscences) that are a part of his/her family tradition: amusing events, supernatural experiences, accounts of dangerous adventures during the war, etc. Encourage questions from your students.

Have the students bring in memorates from their own family and recount them in the foreign language for oral practice. Let the students record in writing the class favorites and compile an illustrated "book" of class memorates.

Encourage students to select the most dramatic memorates for either impromptu or scripted dramas.

Memorates are also ideal for the "Fusion" activity. (See Elkins, Kalivoda, and Morain, "Fusion of the Four Skills: A Technique for Facilitating Communicative Exchange." Modern Language Journal 56, (Nov., 1972), 426-29.

NAMING: Ask student to interview native speakers to compile a list of nicknames which occur frequently in the foreign culture. What traditional "rules" apply for assigning nicknames by sex, profession, personality traits, physical characteristics, age? Some students may wish to discard the "foreign" name they've been using in class and switch to a suitable nickname.

Have students also investigate the naming of pets, ships, trains, cars, vacation cottages, etc. Encourage them to follow wherever the research leads. For instance, a study of pets can lead to an exploration of the kinds of animals traditionally preferred as pets. Students can also research the attitudes of the culture towards pets; and collect tales, songs, and legends dealing with favorite animals.

With another class organize a study of place names in the foreign country. Help students unearth the local legends--often humorous,

sometimes dramatic--which account for names assigned to towns, rivers, mountains, and unusual features of the terrain. Sharing the legends provides oral practice.

Have students search out foreign place names located in their own state and research the origins. When "the facts" can't be discovered, students can get some creative writing practice by concocting a legend of their own to explain the French/German/Spanish place name in the heart of home state America.

PROVERBS AND SAYINGS: Help the students see how proverbs and sayings reflect folk ideas and attitudes toward the world. Put proverbs around the room and change them frequently. Use them as a basis for warm-up questions and drills.

Have students design posters to illustrate proverbs in the foreign language and put them up around the school: "Where there's a will there's a way" over the trophy case; "A new broom sweeps clean" over the janitor's closet; "Bon appétit" and its equivalent in other languages over the entrance to the cafeteria; "He who hesitates is lost" midway down the staircase, etc.

As a warmup activity for a class period, conduct a rapid-fire contest in which each student gives a different proverb around the class. The one to stay "in" the longest wins.

Let students in teams of two engage in proverb duels: Student A gives proverb in English, Student B responds with foreign equivalent; Student B gives proverb in English, Student A provides foreign equivalent, etc.

Give students five minutes to work in groups of two or three to create skits built around the content of a proverb. The whole skit may build to a climax with the proverb delivered as the final line; or the skit can illustrate the proverb and the rest of the class can guess which proverb the scene depicts.

RIDDLES: Start out Mondays with a tantalizing riddle--leave it dangling before the class all week--and give the solution on Friday.

Include a riddle as the last question on a test; award extra credit for those creative enough to come up with a logical solution.

Send a list of ten riddles to a counterpart class in a rival school across town. Dare them to come up with the solutions within three days. Encourage them to retaliate with riddles of their own for your students to solve.

To encourage word play in the foreign language, have students create riddles of their own in the folk tradition. Remind them that some riddles involve gestures, some drawings ("droodles").

RITES OF PASSAGE: Design culture capsules, mini-dramas, and assimilators to teach the lore surrounding rituals of birth, adolescence, courtship, marriage and death. Create a cultoon focusing on a folk custom (such as the Polterabend in Germany).[10] For an example of a culture cluster and simulation built on a French country wedding check Meade and Morain's "The Culture Cluster," Foreign Language Annals 6, (March, 1973).

SONG: Teach your classes a rich inventory of folk songs. (They move faster and with more zest than most "popular" songs.) If you can't carry a tune in a basket, as folks say, have the class with the best singers learn the song first, record it on tape, and use the taped version to teach the other classes.

Arrange for the students to record a program of folk songs for airing on the local radio station. Ask the principal for permission to pipe the same program over the intercom to the school cafeteria.

Folk song groups willing to appear at service club luncheons are excellent public relations representatives. Encourage student instrumentalists to work with your folk singers to add texture to musical presentations.

Take your folk singers caroling at holiday time; end up with authentic food at a foreign restaurant or somebody's home.

Locate a native speaker with a répertoire of songs and invite him/her to class for a taping session. Pass on the gift by singing the songs at convalescent homes or ethnic festivals.

SPEECH: Traditional tongue twisters are effective in drilling certain pronunciation problems.

Examples of onomatopoeia are a part of folk tradition: learning the names of animals is easier when the corresponding sounds are part of the package.

But don't stop with the zoo. Help your students ferret out both the oral and written representation of such sounds as wine gurgling from a bottle, a door slamming, scissors snipping, a hinge creaking, glass shattering, oars dripping water, and footsteps on a gravel path.

Introduce regional dialects via listening activities to give students a more sophisticated linguistic awareness. Advanced students may want to do some role-playing using regional dialect.

Teach the traditional clichés of comparison: "Straight as a string;" "Skinny as a rail;" "Crazy like a fox," etc. When students know a list of 15 or 20, conduct a warmup activity by giving the first part of the comparison-- "Cool as a ..."--and letting the students supply the ending, "cucumber!"

Folk metaphors and similes make excellent subjects for chain drills:

Student A: "Have you seen (Tom)? Frankly, he's cross as a bear.
Student B: "Oh, I just can't believe that! (Turning to Student C) "Have you seen (Ruth)? Frankly she's a bundle of nerves!"
Student C: "Oh, I just can't believe that! (Turning to Student D) "Have you seen (Ted)? Frankly, he's white as a sheet!" (etc.)

TALE: Acquaint students with the various genres of folk narrative found in the foreign culture and with the concepts of type and motif. Let the class decide on a favorite genre, then search out and compile an anthology of ghost stories, merry tales, or whatever.

Encourage interested students to write folk tales in which they bring together authentic motifs in unexpected juxtaposition.

Have student dramatize different genres of folk tales. These can be spur-of-the moment enactments of familiar tales or more elaborate scripted dramas.

Let the shutterbugs make a film of one of the best. Work with your state AATF/G/SP to organize a film festival featuring films made by foreign language students in the state.

Take a few short dramatizations of fairy tales to the elementary school and present them with props and costumes--a delightful way to introduce the youngsters there to a foreign language.

Talk to your class about oral narrative style. Then arrange for a superb raconteur from the foreign community in your area to tell tales to the class.

Stage a folktale-telling fest with students from another school, with some authentic refreshments to warm the climate.

Sensitize students to the use of folk motifs in formal literature. Cooperate with teachers of English and American literature in your school to help students find examples of traditional motifs in literature across cultures.

Notes

[1]Richard Dorson, "The Value of the Humanities: A Folklorist's View. National Forum. Vol. XXIX, No. 3, p. 26.

[2]Antti Aarne and Stith Thompson, The Types of the Folktale: A Classification and Bibliography. Helsinki: 1961. Folk Lore Fellows Communications #184.
Stith Thompson, The Motif-Index of Folk-Literature (6 vols, revised ed.) Bloomington, Ind: Indiana University Press, 1955-58.
Ernest Baughman, Type and Motif-Index of the Folktales of England and North America. The Hague, Holland: Mouton and Co., 1966.

[3]For an excellent overview of international folktales see the scholarly collection by Atelia Clarkson and Gilbert B. Cross, World Folktales. A Scribner Resource Collection. New York: Charles Scribner's Sons, 1980.

[4]A discussion of French folklore as it reflects French character may be found in Genelle Morain's Some Implications of French Folk Literature for the Secondary Language Curriculum (Unpublished Ph.D. dissertation, The Ohio State University, 1968).

[5]Maria Kosko, "Le Fils assassiné. Etude d'un thème légendaire." Helsinki: Folklore Fellows Communications #198, 1966.

[6]William Bascom, "Four Functions of Folklore" in Alan Dundes, ed., The Study of Folklore. Englewood Cliffs, N.J.: Prentice Hall, 1965, 279-298.

[7]Barre Toelken, The Dynamics of Folklore. Boston: Houghton Mifflin Company, 1979, 227-229.

[8]Jan Harold Brunvand, The Study of American Folklore (2nd ed.), New York: W. W. Norton & Company, Inc., 1978, p. 349.

[9]For examples of audio-motor units used to teach culture, see Robert Elkins, Theodore B. Kalivoda, and Genelle Morain, "Teaching Culture Through the Audio Motor Unit." Foreign Language Annals 6 (Oct., 1972), 61-67.

[10]A discussion of this teaching device and many examples are available in Genelle Morain, "The Cultoon," The Canadian Modern Language Review/La Revue Canadienne des langues vivantes, Vol. 35, No. 4, May, 1979, 676-690.

AN AMERICAN FOLKLORE QUIZ

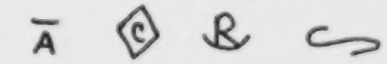
Genelle Morain

Our folk heritage is so much a part of our daily lives that we are often blind to its presence. Snatches of lore and vague, fragmented references to these shared traditions--more often implied than stated--permeate our conversations and our literature. One way to become sensitive to the enormous impact that folklore has on our interaction with others in our culture is to take a quiz based on the folk beliefs, personalities, sayings and customs which form a part of the American frame of reference.

A visitor from another culture--even though fluent in formal English and well read in Hawthorne and Hemingway--would probably miss or misunderstand allusions made to these aspects of our folk culture.

The converse is also true. American language teachers are reasonably well-informed as to the history and formal literature of the foreign country; but how sophisticated are we when it comes to understanding the folk references which form an integral part of the foreign culture?

Take the following American Folklore Quiz and then ask yourself, "Could I score equally well on a test based on the folklore of the country whose language I teach?"

1. Who chopped down a cherry tree--and what did he say when questioned?
2. When would you give a Bronx cheer?
3. What does one find at the end of the rainbow?
4. Why is there no joy in Mudville?
5. When is Indian summer?
6. Where would you find a charley horse?
7. What are the symptoms of spring fever?
8. Is "moonshine" an astronomical phenomenon? Explain.
9. What does it mean when the groundhog sees his shadow on February 2?
10. What would you do if you heard the cry, "Do si do!"
11. What do "white trash," "greenback," "redneck," "I'm blue" and "You're yellow" mean?
12. Where would you encounter a water witch?
13. Why is Mrs. O'Leary's cow remembered?
14. Identify the lovers in this line: "He was her man, but he done her wrong."
15. Where is Davy Jones' locker?
16. What can't you make a silk purse out of?
17. When would you tell a friend to "Break a leg!" to "Shake a leg!"?
18. What is Jack Frost's artistic specialty?
19. What kind of music would you hear on Beale Street?
20. Where would you encounter these symbols and how would you read them? 
21. How does one play possum?
22. What do a left-handed monkeywrench, a neck tourniquet, and a shelf stretcher have in common?

23. If someone said, "Put your John Hancock here," how would you comply?
24. Is "Big Foot" a type of athletic injury? Explain.
25. Finish this grafitti: "Kilroy ....."
26. What is a "Blue Plate Special?"
27. Does a "Snipe Hunt" have any connection to "shooting a bird?" Explain.
28. What American folk hero robbed the rich and gave to the poor?
29. Would one study a Bermuda triangle in geometry class? Explain.
30. With what disease do you associate a cook named "Mary?"
31. Who was Wild Bill Hickok's girl friend?
32. If you insisted on eating black-eyed peas and collard greens, what would be the date?
33. Who wears the white hat and who wears the black hat?
34. Where would you find a "funny bone?" A "wish bone?"
35. What is "the big one that got away?"
36. Finish this question: "Other than that, Mrs. Lincoln....."
37. What does the expression, "I'm from Missouri" mean?
38. What is "Annie Annie Over?"
39. For whom does "the traveling salesman" have an affinity?
40. If you heard a woman say, "Charlie carried me over the threshhold yesterday," what would you know about her?
41. When should you throw a pinch of salt over your left shoulder?
42. Would white gloves have been the proper attire at the Boston Tea Party
43. When would you enjoy a meal of turkey, cranberries, and pumpkin pie?
44. Who are Uncle Remus and Uncle Sam?
45. When would you say, "King's X!"?

46. Who died "with his hammer in his hand?" Who died "with his hand upon the throttle?" What is "The Dead Man's hand?"

47. Finish these jingles:

    (a) "One for the money, two for the show...."

    (b) "Star bright, star light....."

    (c) "Something old, something new....."

48. What is the difference between playing hockey and playing hooky?

49. Can you demonstrate the "widow's walk?"

50. Finish this cliché: "As American as ....."

ANSWERS TO AMERICAN FOLKLORE QUIZ

1. George Washington said, "I cannot tell a lie."

2. When you want to show derision. Also known as "the raspberry," it is a particularly wet and disgusting emission of air from the mouth, made by thrusting the tongue forward in such a way that the vibrating lower lip produces a very rude noise.

3. A pot of gold.

4. Mighty Casey has struck out.

5. An unexpectedly warm and lovely spell of weather in autumn.

6. In the calf of the leg; it's a muscle spasm.

7. Lassitude, apathy, desire to be outdoors, tendency to fall in love.

8. No. "Moonshine" (sometimes called "White Light'nin'," "Cawn Likker," "Shine," or "Moon") is home-brewed liquor made of fermented corn mash, sugar, and water.

9. Six more weeks of winter.

10. You would execute a square dance maneuver. The term alledgedly comes from the French "dos à dos" which describes the "back to back" movement of two dance participants.

11. "White trash:" Shiftless folks on the low end of the social scale.
"Greenback:" A dollar bill.
"Redneck:" A term in transition. Might be "An unsophisticated rustic." Or might be "A crude racist who drives a pickup truck with a shotgun in the back window."
"I'm blue." "I'm feeling depressed, lonely."
"You're yellow!" "You're a coward!"

12. Out in a field "dowsing" for water with the aid of a forked stick which will flip toward the ground when the "witch" walks over a subterranean water supply.

13. It kicked over the lantern that ignited the Great Chicago Fire.

14. He: Johnny; She: Frankie. Central figures in the Negro song which Duncan Emrich has called "one of the greatest of the American indigenous ballads."

15. At the bottom of the sea. To "go down to Davy Jones' locker" is to drown.

16. A sow's ear. ("You can't make something from nothing.")

17. "Break a leg:" To wish an actor good luck before a performance.
"Shake a leg:" To urge someone to move quickly, to hurry up.

18. Painting the leaves and frosting window panes.

19. Blues. (In Memphis, Tennessee)
"If Beale Street could talk,
If Beale Street could talk,
Married men would have to take
Their beds and walk."

20. These are cattle brands used in the American West: "The Bar A;" "The Diamond C;" "The Rocking R;" and "The Lazy S."

21. One pretends to be asleep or dead.

22. They are all non-existant. They figure in the American tradition of "practical joking," whereby old-timers on the job send the innocent newcomer on a fool's errand to request--from the most "hard boiled" member of the crew--an object which doesn't exist.

23. Affix your signature. John Hancock signed the "Declaration of Independence" with a bold hand.

24. No. "Big Foot" is a monster who prowls the hinterlands of northern California, Oregon, Washington, and British Columbia. The American version of "The Abominable Snowman."

25. ".....was here." Scrawled on jungle trails, bombed ruins, military equipment and other unlikely spots during WWII.

26. The special of the day at truck stops and roadside diners. A typical Blue Plate Special might include pot roast, jello salad, rolls and pie.

27. No. A "Snipe Hunt"--belonging to the realm of folk humor--is an elaborate practical joke in which the victim is left at night in a remote area with an empty sack while his friends depart, supposedly to beat the bushes and drive the snipe ahead of them into a sack. In reality, they return to town and enjoy a good laugh while the victim is left holding the bag. "Shooting a bird" is an obscene gesture sometimes referred to as "the finger."

28. Jessie James.

29. No. It refers to the "Devil's triangle" between Bermuda and the east coast of the U.S. where ships and planes have disappeared over the year without logical explanation.

30. Typhoid. "Typhoid Mary" was a carrier who spread the disease without being aware of it.

31. Calamity Jane.

32. New Year's Day (in the South). The black-eyed peas insure plenty of coins for the coming year; the collards guarantee a supply of "folding green."

33. In American cowboy movies ("Horse operas") the good guys always wore white hats, the bad guys wore black.

34. "Funny bone:" located in the elbow, it sends a disagreeable tingling sensation up the arm when it is bumped.
"Wish bone:" sometimes call "the pully bone," it comes from the breast of a cooked fowl. In a table ritual, two diners each pull a leg of the wishbone while making a wish. When the bone snaps, the one who ends up with the portion containing the top of the bone "gets the wish."

35. The giant (frequently mythical) fish that escaped the angler at the last second.

36. "...how did you enjoy the play?" An example of black humor which alludes to the assassination of President Abraham Lincoln while he and his wife were attending the theater.

37. "Show me." ("I won't believe it until I see it with my own eyes.")

38. A folk game in which two teams of players station themselves on opposite sides of a house or barn and throw a ball over the building to be caught by those on the other side. As the ball is thrown, the player warns the opposite team by shouting, "Annie Annie Over!"

39. The farmer's daughter. These two are protagonists in a popular cycle of "off-color" jokes.

40. She has just been married.

41. When you have spilled some salt. This will cancel any bad luck that might result.

42. No. The Colonists who in 1773 protested British taxes by dumping tea in Boston Harbor dressed themselves as American Indians.

43. Thanksgiving.

44. "Uncle Remus:" The kindly Black story-teller in Joel Chandler Harris' tales dealing with Brer Rabbit and his friends.
"Uncle Sam:" The symbol of the United States; he wears a tall hat, white beard, and striped pants.

45. When you want to withdraw from the action of a game. The cry "King's X" protects you from being tagged by whoever is "It."

46. (a) John Henry, a steel-drivin' man.
(b) Casey Jones, a railroad engineer.
(c) Aces and eights--the hand held by Wild Bill Hickok when he was shot in the back.

47. (a) "...three to make ready, and four to go!"
(b) "...first star I see tonight; I wish I may, I wish I might, Have the wish I wish tonight."
(c) "...something borrowed, something blue; and a sixpence (penny) in your shoe."

48. Hockey is a game. Hooky refers to skipping school. (Old time truant officers alledgedly carried a long pole with a hook for forcibly returning truants to school.)

49. No, it is not a part of the American kinesic system. The "widow's walk" is an architectural detail of certain old houses along the Eastern seaboard. It consists of a "walk" with a wooden railing built around a cupola on the rooftop. It was named for the wives of sea captains who paced the high walk with a spy glass, scanning the harbor for sails of their husband's long-overdue ship.

50. "....apple pie."

WHO'S AFRAID OF DR. FAUST?

Gerhard H. Weiss
University of Minnesota

Germanists are faced with a dilemma when asked to present something that is "typically German." Since the German speaking peoples have only rarely been a nation, their traditions and customs, their history and to some extent even their language have gone a variety of ways. The only thing typically German is that there is really nothing typically German. When we introduce our students to folkdancing, to songs, Sauerbraten or sausages and (where this is permitted) to beer, we are not introducing them to things German, but rather to things Bavarian, Austrian, Swiss, or Rhenish. German customs are regional customs. Even within Germany, they may appear quaint to those from other areas. When I grew up in Berlin, there existed--for example--a variety of restaurants that featured the cuisine of other regions, and they appeared to us almost as exotic as the French, Italian or Chinese restaurants.

German culture is a composite of regional cultures, just as German history is a composite of regional histories. The German people have no legendary hero that unites them, no God that came from the Sea to found his favorite Germania, no national myth that genuinely expresses their dreams and aspirations. No wonder that the Nazi government made desperate attempts to create such a "unifying" mythology, one rooted in race, blood and soil. It was hoped that this mythology would serve as an emotional anchor for their peculiar brand of chauvinistic nationalism. In reality, however, this artificial mythology led to a most dismal "Götterdämmerung." To this day, there is no genuine folk hero around whom the Germans could rally, no St. Stephan, no St. Patrick, no Joan of Arc, and no George Washington.

What, then, can one present to a class when one wants to talk about German folklore? The fairy tales come to mind immediately, but they reflect a heritage that is generally European and not specifically German. Rotkäppchen, for example, which has so often been cited as a typical German tale, was first recorded as an eleventh century Flemish story, and subsequently appeared in France in the seventeenth century, long before the Grimm brothers included it in their collection in 1812.[1] Fairy tales may be charming for children and fascinating for folklorists and anthropologists (as well as psychologists), but they hold only limited attraction for students in language classes, be it in high school or in college. Their use on this level may be successful only if the text is used in a satirical or ironic fashion, using a technique reminiscent of James Thurber's Fables for Moderns. A teacher who wants to experiment with fairy tales in this way should consult the excellent collection of texts found in Wolfgang Mieder's Grimms Märchen - modern, recently published by Reclam.

For our workshop project I selected the Faust theme, because the legend of Dr. Faustus has no regional overtones. It has remained alive through the centuries and again and again has kindled the imagination of intellectuals and simple folk alike. It has made its mark on the highest levels of literature and has also been a favorite topic for "Trivialliteratur." It is the expression of a basic human dream in a very German fashion. The Faust theme is as valid today as it was when it was first conceived. Thomas Mann's Doktor Faustus is a perfect example for this. Indeed, the concept of Faust and the Faustian spirit has even penetrated modern German philosophy. Oswald Spengler, whose Untergang des Abendlandes was a much discussed work in the 1920s, views the Faustian spirit as synonymous with Western creativity. For others, the image of Faust is a symbol of the sensitive modern intellectual, who has been alienated from the world around him and who is deeply troubled by self-doubt. Since the late nineteenth century, Germans have seen Faust as a close kinsman of Hamlet, a fact that has been reflected in many of the best Hamlet performances in Germany. A case in point is the stage work of Gustav Gründgens, who as actor and director made it his primary task to produce ever more refined performances of the two plays. To the Germans, the melancholy Dane is a cousin of the brooding, moody Faust.

The Faust theme is an excellent vehicle to combine folkloristic, cultural, sociological, historical and literary elements. Since it has been a constantly evolving theme, changing from generation to generation, it continues to invite novel treatment. For this reason, it is especially well suited for use in our classrooms today. It appeals to the inventiveness and the imagination of our students, while at the same time it offers an attractive opportunity to introduce the learner to some of the greatest works in German literature. The Faust theme has the advantage that it is always relevant and can be made accessible to any level of sophistication.

In our workshop, then, we intend to take a closer look at this fascinating theme. We shall focus first on the Faust legend, in order to give the folkloristic background to the topos. Then we want to consider the figure of the historical Faust and look at some of the literary treatments. Finally, we shall reduce the Faust theme to a basic formula and apply it to our own attempt to write a "modern" Faust, as any teacher could do with his or her class.

The Faust Legend.

The story of Dr. Faustus combines fairy tale motifs, legend and history. In its most basic form, we face the old tale of the Devil (or the power of Evil) who has more brawn than brain, and who is usually duped at the last minute either by human cunning or divine intervention. A prototype of this story is the tale of David and Goliath in the Bible, or the legend of Ymir the Giant and his contest with the Gods in the Icelandic Edda. The Middle Ages are full of legends of this kind, where

promises are made to the Devil in order to engage his help at a time of great need, but where payment is denied at the last moment, and Satan departs in anger, "foiled again." A case in point is the story told about the ancient stone bridge in Regensburg. To finish the bridge, the citizens had finally solicited the aid of the Devil, who demanded his usual fee, the first living creature to cross the bridge after its completion. The dignitaries of the city tricked him into accepting a rat, even though he had hoped for a human being. In anger, he kicked the bridge so hard that to this day one side of the bridge stands at a slight angle to the other.[2] The Devil-stories seem to show the following pattern:

1. Existence of a situation of distress, need, or desire.
2. Supernatural help is offered, but at a price (usually a living creature, the soul, or a consent of marriage).
3. Through supernatural help, the original situation of distress, need, or desire is removed.
4. The time approaches for the settlement of the account. Through penance, prayer, or judicial hairsplitting the hero escapes payment and "lives happily ever after."[3]

This basic motif finds many variations. It often is combined with the legends of historical personages. Perhaps one of the best known "Alliance with the Devil" tales is the legend of Theophilus of Adana, dating back to the sixth century AD. Theophilus had lost his high clerical office. In order to regain it, he signs an agreement with the Devil (in blood!), and the Devil succeeds in having Theophilus reinstated. Once back in office, Theophilus regrets his deed and repents, whereupon he is eventually pardoned through the intercession of the Virgin Mary. Mary even descends to Hell in order to tear up the evil contract. We find in this legend an early suggestion of Goethe's Gretchen theme and a precursor of the final scene of Goethe's Faust II. The Theophilus story became a favorite literary topic throughout the Middle Ages and is still reflected in the Jesuit drama of the seventeenth century.

In the thirteenth and fourteenth century, belief in the power of Satan flourished. The simple people saw devils and evil spirits everywhere and attempted to ward them off with holy or magic tricks. The gargoyles projecting from the many churches of the time offer even today a vivid picture of this world of demons. Martin Luther, in the sixteenth century, still believed in the Devil as a concrete reality. To him, the Pope in Rome was the genuine Antichrist. During his stay at the Wartburg, he fought pitched battles with Satan, and tourists are even now shown the inkblots on the wall which hail from the time when Luther chased the Devil away by throwing an inkwell at him. Since Luther identified Satan with the Catholic church, popular Protestant imagery, at least in Germany, has showed the Devil wearing a monk's costume.

The sixteenth and seventeenth century was a time of great religious, social and political upheavals. The old traditions were questioned, the old order began to crumble. The striving of the Humanists, the

beginnings of scientific research, the increase of knowledge in the field of medicine, the preoccupation with alchemy, the yearning for the revival of Greek antiquity and the ever increasing use of Greek and Hebrew (with their strange alphabets) made the scholars of the time suspicious in the eyes of the traditionalists and the simple people. The discovery of new continents extended the horizon for some and frightened the others, because it put into question a view of the world that had long been sacrosanct. Fear and wild speculation prevailed when one began to realize that the world was not boarded up at its end and that there might be other continents and strange people "hinter den Bergen, bei den Zwergen." Travel books and travel stories appeared on the market, among them the fantastic tales of Sir John Mandeville (very popular in German translation), the accounts of Marco Polo, and many others. Their spirit was reflected in many literary works of the time, in Sebastian Brant's Narrenschiff, in the stories of Faust's travels, in travel accounts of the seventeenth century Simplicissimus, etc. For over 200 years, German readers could not get enough real or fictional information about exotic lands.

As the horizons of knowledge and geography were extended, the common man had the distinct feeling that the world was moving in a direction over which he had no control. He underwent a severe test of his simple faith. Small wonder that to many these new developments appeared as the handiwork of the Devil. The Devil lured the dissatisfied spirits into forbidden territories, and once he had them in his grip, he destroyed them. When, as often happened, an alchemist's kitchen blew up, killing the experimenter and leaving behind a smell of sulphur, smoke, and fire, the little man found his suspicious confirmed that the Devil himself had fetched his prey.

The Historical Doctor Faust.

It is in this environment that the historical figures of Doctor Faustus appears. He was born around the year 1480, possibly in Knittlingen, Württemberg. We have no comprehensive biography. Many scholars suspect that the Faust figure is a composite of various quacks and necromancers who roamed the countryside at that time. The few documents that do exist either are expulsion orders from communities where a Doctor Faustus had become a public nuisance or deceived the gullible citizens, or they consist of brief reference to some of his achievements, found in the writings of certain Humanists. There is no concrete evidence that he studied in Wittenberg. It is possible that this reference was added to the legend by the Catholic camp as further evidence that not much good can come from Luther's university. Faustus most likely died before 1540.[4]

The Faust Theme in Literature.

We cannot begin to do justice to the extensive treatment of the Faust theme in literature. Suffice it that we refer to some of the most

important works. The earliest versions of the Faust tale most likely developed in the Catholic area of Germany because, as was stated above, Faust appears as a student in Wittenberg who is no longer satisfied with the study of the Bible. The later versions reverse the picture, because now the Devil appears in a monk's costume--a clear indication that the story now has a Protestant bias. This is further confirmed by the fact that it frequently assumes the tone of Lutherian didacticism. The first extant written version of the story is the Faustbuch, published by Johannes Spiess in Frankfurt in 1587. This chapbook or Volksbuch was extremely popular and appeared in many new editions and expansions into the eighteenth century.

The Faustbuch traces the story of Doktor Johann Faust in 69 chapters, "allen hochtragenden, fürwitzigen und gottlosen Menschem zum schrecklichen Beispiel, abscheulichen Exempel und treuherziger Warnung." While the title suggests a warning, much of the book concentrates on the excitement of Faust's life and forgets about the admonition. The book is a fascinating document of the time. It shows Faust as scholar, as space traveller, as magician, as humanist in search of classical antiquity, as professor of Greek literature. The very short chapters make for superb reading, if judiciously selected by a careful teacher. Any group of students today would enjoy an account by a sixteenth century author on how he imagined Europe to look from outer space. Another particular delight are those chapters in which the Devil speaks only in German proverbs and sayings. One might use these chapters for a class project to determine how many of these are still in use today (and one might ask what role proverbs and sayings play in folk literature). The chapbook of Dr. Faustus is one of the most accessible works of the German Renaissance.

The Faustbuch must have been a "bestseller" in the early days of the book market. It quickly spread to other countries, but it always retained its German identity. An English version, The History of the Damnable Life and Death of Dr. John Faust, appeared shortly after Spiess' book had become available in Frankfurt. The great Elizabethan poet Christopher Marlowe follows this translation and uses it as a basis for his Tragical History of Doctor Faustus, possibly first performed as early as 1588. In this deeply moving tragedy, Faust appears for the first time not as a scoundrel, but as an earnest seeker for whom one can have compassion. The English Renaissance spirit had greater tolerance for this maverick than his more conservative German homeland. Again, an exciting teaching possibility suggests itself: a comparison between the English and the German versions of the early Faust story. This could be developed into an interdisciplinary and interdepartmental endeavor, bringing together colleagues from German, English, History and Philosophy.

Marlowe's Faust and the English chapbook of Doctor Faustus offered fertile material for the various English theater groups. These wandering actors brought the play back to the continent, where it was performed at many German courts and in several cities. The English actors adapted the play to their needs, added the essential clown (Pickelhäring) and made a popular farce out of it.

This farce, then, became the model for the various puppet plays of the story of Dr. Faust. These plays belonged to the staple repertoire of many puppeteers and were frequently shown at county fairs and other occasions. Goethe saw it at least once when he was a young boy. The puppet play has been reprinted in several versions. In almost all of them, there are highly dramatic scenes of Faust's damnation, and there are amusing scenes with Hanswurst, the clown who often appears as Faust's servant. While the brilliant master goes to his destruction, the simple clown always manages to get by. Pluto, the "Höllengott," presides over Faust's downfall, and the serious aspects of the theme are neglected in favor of the slapstick humor demanded by the puppet show. It is, as it were, a comic book version of the story of Dr. Faust.

Throughout the eighteenth century, major and minor German poets tried their hand at their version of Dr. Faust. The emphasis shifts now to the Age of Enlightenment, and thus to a point of view that is highly sympathetic to Faust. Lessing's dramatic fragment sketches a Faust that is loved by God because of his wisdom and his ability to think, a genuine seeker of the truth. The Devil, on the other hand, wants to mislead this earnest seeker, but in the end is foiled in his attempt.

The major work of the century, of course, is Goethe's Faust drama (Urfaust 1772-1775; Faust, ein Fragment, 1790; Faust, der Tragödie erster Teil, 1808; Faust, der Tragödie zweiter Teil, 1831). Goethe's Faust determines the concept of the theme from now on. No longer does the religious element play any significant role. Rather, it is an intellectual struggle of modern man that is at the center of the theme. The "Devil" is fully emancipated and Faust himself is the expression of the creative human spirit, "der immer strebend sich bemüht." When he fulfills this human destiny, he can be redeemed. Goethe's Faust does not fall victim to the promises of Mephistopheles. To the end, he retains his human vision. He is satisfied only in the vision of the great things to come, not in those already achieved.

Writers after Goethe continue to be intrigued by the Faust theme, but they find it difficult to assert their own identity. They are measured by the monumental work of Germany's greatest poet, and they are found wanting. Heinrich Heine, for example, plans a dance poem on the Faust theme, ein Tanzpoem, and writes "nicht um mit Goethe zu rivalisieren, nein, nein, jeder Mensch sollte einen Faust schreiben." In Hein's version, Mephistopheles wears the disguise of a ballerina, and Faust is won over through a wild erotic dance. Mephisto, who appears under the name of Mephistophela, finally turns into a snake which strangles Faust, while in the distance churchbells ring and organ music calls the Christians to prayer.

The most recent major literary treatment of the Faust theme is, of course, Thomas Mann's Doktor Faustus (1947). Mann, conscious that the Faust theme is so very German, uses it for his grand portrayal of twentieth century intellectualism. It shows how a highly developed culture surrenders to the powers of evil, to the Devil. It is an attempt through the device of literature to come to an understanding of what brought about the catas-

trophe of Nazi Germany. How could a country so blessed with greatness "sell its soul to the Devil?" The musician Adrian Leverkühn assumes the role of Faust; he is symbolic for man in the twentieth century, specifically the German man who, dreaming of greatness, sells his soul to barbarism.

As our little survey has shown, the basic theme of Dr. Faust is used again and again in new contexts and in new forms. It appears that each age is attracted by it, shapes it in its own image and leaves its own mark upon it. No other theme of German folklore has so fascinated succeeding generations. It is this fact that encourages us now to produce our own Faust, and gives us license to use of the theme what we want, and to omit what does not suit us. It is also an intriguing enough topic to serve on various levels of classroom discussion, from the simple level of hocuspocus, to the sophisticated level of philosophy. We can see in Faust a fascinating fairytale, or the story of a typical Renaissance man, an example of the searching human spirit, or the modern scientist who is torn between his desire to pursue research and the recognition of its potentially devastating consequences.

In our workshop, we agreed to write our own "Mini-Play," with apologies to all who have contributed literary masterpieces on the Faust theme. It was our intention to demonstrate what can be done very simply and very quickly (we only had a few hours at our disposal), and what in our opinion any teacher and any class can do - possibly much better than we. Our "Mini-Play" is an example only, not something that we suggest should be performed by other groups. We feel that - in order to bring the Faust theme to life - teachers and students should be encouraged to do "their own thing."

In order to have some pattern after which to shape our Faust play, we first designed a "Schema." Then we brainstormed a story and selected the tale of a car manufacturer who wants to develop an automobile that runs without gasoline. He is frustrated in his attempts, until he signs a contract with an engineer of questionable credentials. While work progresses, a high price must be paid in pollution and actual air poisoning. Finally, the powers of goodness win, and the evil engineer and his attorney, Dr. Teufel, are thrown out of the window. Our play combines slapstick and references to serious contemporary problems, with special emphasis on the vocabulary currently used in Germany to describe technical and environmental matters. We thought that this kind of play might combine a study of folklore and contemporary German civilization. Faust, as we have stressed again and again, is not just a fellow who lived in sixteenth century Germany. He is a symbol of creative man, and as such he has universal validity.

Notes

[1]Brüder Grimm, Werke, Band 1. Jubiläumsausgabe. Neu bearbeitet von Gisela Spiekerkötter. Zürich: Consortium AG, 1974. p. 335.

[2]This legend was told to me during a visit to Regensburg. It is of uncertain origin.

[3]Lutz Röhrich, "Teufelsmärchen and Teufelssagen," in Sagen und ihre Deutung, drei Essays von M. Lüthi, L. Röhrich und G. Fohrer. Göttingen: Vandenhoeck und Ruprecht, 1965. p. 28.

[4]Theodor Friedrich und Lothar J. Scheithauer, Kommentar zu Goethes Faust. Stuttgart: Philip Reclam, 1959. pp. 14-15.

FAUST SCHEMA

1. Der unzufriedene, suchende Mensch. Er will mehr als ihm gegeben worden ist. Ist "Einzelgänger." Grüblernature. Sucht die Probleme der Welt zu lösen.

2. Zu ihm kommt der "Versucher", der ihm die Lösung aller Fragen und die Erfüllung aller Wünsche and Träume anbietet. Ist gewissenlos, ist "Mittel" zum Zweck. Bietet die leichte Lösung an ohne Rücksicht auf die Konsequenzen.

3. Die Lösung:
   a. Menschlichkeit siegt über die Mittel - der Mensch wird erlöst. Man bescheidet sich mit dem Unvollkommenen.
   b. Mittel siegen über die Menschlichkeit - Der Mensch wird verdammt.

Der neue Faust - ein Mini-Drama

Gruppenprojekt - Folklore-Workshop
Atlanta, 21. November 1979

Szene I: Auf der Autobahn. Fabrikdirektor Sorgenschwer. Ein Ölscheich.

Sorgenschwer: Das Benzin ist alle. (Er fährt vorbei. Er will tanken. er hält an der Tankstelle) Volltanken, bitte!

Ölscheich: (sitzt da, lacht laut, ändert ständig die Preise) 100 Mark.

Sorgenschwer: Ach Gott, ach Gott, wenn das so weiter geht, kann man bald nicht mehr Auto fahren. Das ist der Tod des Autos. Ich muss einen Ausweg finden. Ich muss Bücher über die Technik des Autos lesen.

Szene II: Im Büro. Sorgenschwer. Später Ingenieur Schnellgetan.

Sorgenschwer: Habe nun, ach, Automobilindustrie und Erdölkonsum
Durchaus studiert mit heissem Bemühn
Da steh' ich nun, ich armer Tor,
Und bin so klug als wie zuvor.
Ich muss mich bald für dumm verkaufen,
Denn ohne Benzin will kein Wagen laufen.
Wenn nur von irgendwo mir Hilfe käme
Und mir diese Sorge abnähme.

(Es klopft)

(Ingenieur Schnellgetan tritt ein. Er stinkt nach Benzin)

Schnellgetan: Ich hatte zwar keinen Termin bei Ihnen, hatte aber das Gefühl, sie könnten mich gebrauchen. Ich habe erfolgreich bei Volkswagen, Mercedes, Opel, BMW und Ford gearbeitet. Ich habe mit Türken und Griechen gearbeitet. Ich habe gehört, Sie wollen ganz allein dieses Problem lösen und ein bezinloses Auto bauen. Ich weiss, Sie haben Schwierigkeiten mit dem TÜV. Sie wollen auch in der EWG konkurrenzfähig sein. Ich verspreche Ihnen, einen Wagen zu bauen, der all Ihren Wünschen entspricht. Bitte, rufen Sie Ihren Rechtsanwalt, damit wir den Vertrag abschliessen können. Ich liefere Ihnen das Auto. Sie geben mir Geld, die Hälfte des Nobelpreises, fünfzig Prozent vom Gewinn, und Ihre Tochter zur Frau.

Sorgenschwer: Das Geld können Sie haben, aber meine Tochter nicht. Meine Tochter ist verlobt mit Herrn Ingenieur Gutgetan, der für gute Qualität bekannt ist.

Schnellgetan: Wer nicht will, der hat schon. Also, Auf Wiedersehen. Ich komme morgen noch einmal. Ich könnte Ihnen das Auto innerhalb von 24 Stunden liefern. (Er geht hinaus.)

Sorgenschwer: Die Botschaft hör' ich wohl, allein mir fehlt der Glaube.

Szene III: Auf der Autobahn. Die Preise steigen immer höher.

Szene IV: (24 Stunden später. Büro von Direktor Sorgenschwer.)
(Sorgenschwer, Schnellgetan, Dr. Teufel)
(Es klopft)

Sorgenschwer: Herein!

(Schnellgetan tritt ein, mit einem anderen Mann, Rechtsanwalt Dr. Teufel.)

Schnellgetan: Darf ich bekannt machen? Mein Freund Dr. Teufel, Rechtsanwalt.

Sorgenschwer: Sehr angenehm.

Schnellgetan: Herr Sorgenschwer, haben Sie es sich überlegt?

Sorgenschwer: Ich bin verzweifelt. Ich unterschreibe, vorzüglich, weil ich muss. Also schnellgetan, Schnellgetan. (Der Vertrag wird mit Öl unterschrieben)

Szene V: (In Sorgenschwers Büro. Sorgenschwer, Stimme eines Ansagers)

Sorgenschwer: O weh, o weh! Schon wieder Smogalarm. Unser ganzes Gebiet ist unter einer Dunstglocke. (Er hustet)

Ansager (am Radio): Hier ist das Bundesamt für Umweltschutz. Alle Bewohner des Gebietes müssen mit sofortiger Wirkung das Gebiet verlassen, da die ganze Gegend durch umweltfeindliche Ausdünstungen gefährdet worden ist. Ein Ende des Notstands ist nicht abzusehen. (Der Ansager hustet noch einmal und stirbt)

Szene VI: (In der Fabrik) Gutgetan, Sorgenschwer, Schnellgetan.

Gutgetan: (Tritt auf und schreit) Halt! Halt! Stoppt den Unsinn. Dieser neue Plan ist ein Plan des Teufels. Lieber kein Auto als ein Totenauto!

Sorgenschwer: Ach, wenn ich das nur gewusst hätte! Ich hätte nicht unterschreiben sollen.

Schnellgetan: (lacht laut) Ha! Ha! Ha! Da haben wir mal wieder gewonnen. Am Auto hängt, zum Auto drängt doch alles. Ach, ihr Armen!

Szene VII: (Im Büro. Sorgenschwer)

Sorgenschwer: Wehe, wehe! Die 24 Stunden sind fast um. Meine Arbeiter sterben. Der Smogalarm dauert an. Die Dunstglocke bewegt sich nicht. Wehe! Wehe! Wehe! Ich bereue, ich bereue was ich gemacht habe. Der giftige Wind hört nicht auf zu wehen. Wir müssen die Produktion einstellen, ehe wir alle sterben. Ich rufe Ingenieur Schnellgetan und seinen Rechtsanwalt. Wir wollen den Kontrakt lösen.

(Er ruft alle ins Büro, auch Gutgetan)

Szene VIII: (Im Büro. Sorgenschwer, Schnellgetan, Gutgetan, Dr. Teufel. Dr. Teufel und Schnellgetan stehen im Zimmer links, Sorgenschwer und Gutgetan rechts)

Sorgenschwer: (Zum Teufel und Schnellgetan) Seht doch, was Ihr gemacht habt!

(Die beiden gehen ans Fenster und lehnen sich hinaus. Gutgetan und Sorgenschwer machen mit einem lauten Knall das Fenster zu)

Chor der Arbeiter: Wir sind gerettet, gerettet, gerettet!

Neuer Ansager am Radio: Die Notstandsituation ist vorbei. Die Gefahr ist zu Ende. Alle dürfen wieder nach Hause.

Ende

This mini-drama was prepared by the participants of the SCOLT Workshop: Kenneth R. Adams, Mary Lee Bowman, Karin Breidenbach, Antonia Howington, Sara Lindsley, Joanne McMinn. Gerhard Weiss, Workshop Leader.

The Development of the FAUST Theme

Early Legends:

1. Barter Stories in the Eddas.
2. Simon Magus
3. Cyprian von Antiochia
4. Theophilus von Adana

13th-15th Century

1. Compacts with the Devil

16th Century

1. Historical Georg Faust
2. Faustbuch (1587). Frankfurt, Johann Spiess
3. English FAUST ballad
4. Marlowe's THE TRAGICAL HISTORY OF DR. FAUSTUS (1589)

17th Century

1. Various further versions of the FAUST Buch
2. English comedians bring Marlowe's FAUST to Germany (first known performance 1626 in Dresden)
3. Puppet show of Dr. FAUSTUS

18th Century

1. Lessing's FAUSTFRAGMENT (1759)
2. Various FAUST plays by poets of the Storm and Stress movement
3. Goethe's FAUST (1772-1832)
4. Several Faust novels

19th Century

1. Chamisso, PETER SCHLEMIHL (uses some of the FAUST themes)
2. Heine, FAUST, "ein Tanzpoem". (1824-26)
3. Grabbe, DON JUAN UND FAUST (1829)
4. Lenau, FAUST (1833)
5. A number of works using the FAUST theme

20th Century

1. Werfel, Spiegelmensch (1920)
2. Thomas Mann, DOKTOR FAUSTUS (1947)

GERMAN FOLKLORE
BIBLIOGRAPHY FOR TEACHERS

Gerhard Weiss

The handiest volume for the teacher, which also has the advantage of being very inexpensive, is:

Grimms Märchen - modern. Arbeitstexte für den Unterricht. Wolfgang Mieder, ed. Philipp Reclam jun., Stuttgart: 1979. (Reclam 9554).

Useful titles:

I. Fairytales, folklore, sagas:

1. Aarne, Antti. Leitfaden der vergleichenden Märchenforschung. Helsinki, 1913. (Very scholarly)

2. Bachmann, Werner. "Das Märchen im gymnsialen Unterricht," Der Deutschunterricht 8 (1956), Heft 6, 57-62. (Very useful for schools)

3. Bächtold-Stäubli, Hanns, ed. Handwörterbuch des deutschen Aberglaubens. Berlin, 1927-1942. (Outstanding reference tool, in 10 volumes)

4. Bausinger, Hermann. "Sage-Märchen-Schwank. Ein Weg zum Verständnis dichterischer Form," Der Deutschunterricht 8 (1956), Heft 6, 37-43.

5. Bettelheim, Bruno. The Uses of Enchantment: The Meaning and Importance of Fairy Tales. New York, 1976. (Very useful general work.)

6. Bürger, Christa. "Die soziale Funktion volkstümlicher Erzählformen - Sage und Märchen," Projekt Deutschunterricht I, Stuttgart, 1971, 25-26. (Well reviewed, but I have not seen it.)

7. Heise, Ursula. "Das Volksmärchen als Spielgut in Sexta und Quinta," Der Deutschunterricht 8 (1956), Heft 6, 44-56.

8. Heiske, Wilhelm. "Das Märchen ist poetischer, die Sage ist historischer," Der Deutschunterricht 14 (1962), Heft 2, 69-75.

9. Lüthi, Max. Es war einmal... Vom Wesen des Volksmärchens. Göttingen, 1968. (One of the best brief introductions to fairy tales)

10. Lüthi, Max. So leben sie noch heute. Betrachtungen zum Volksmärchen. Göttingen, 1969.

11. _____. Volkskunde und Literaturwissenschaft Rheinisches Jahrbuch für Volks-Kunde 9 (1958), 255-283.

12. _____. Volksmärchen und Volkssage. Zwei Grundformen erzählender Dichtung. Bern: 1966. (Excellent, scholary work)

13. Richter, Dieter and Johannes Meckel. Märchen, Phantasie und soziales Lernen. Berlin, 1974. (More general, on pedagogical value of teaching.)

14. Röhrich, Lutz. "Deutschunterricht und Volkskunde," Der Deutschunterricht 13 (1961) Heft 1, 77-112.

15. _____. "Neue Wege der Märchenforschung." Der Deutschunterricht 8 (1956) Heft 6, 92-116.

16. _____. Sage und Märchen. Freiburg, 1976.

17. _____. Volksdichtung als anthropologisches Modell. Waldkirch, 1972.

18. Schmidt, Leopold. Die Volkserzählung. Berlin, 1963.

19. Weiss, Gerhard. "Folktale and Folklore - Useful Cultural Tools for Teachers of German." ERIC FOCUS REPORT, 6, New York; Modern Language Association, 1969.

II. FAUST

The bibliography on FAUST is so vast that we shall list here only presently available textbook editions of particular value to the teacher of German or Humanities.

Goethe's FAUST. Edited and annotated by R. M. S. Heffner, Helmut Rehder, and W. F. Twadell. This edition, first published in 1954, contains text, background information, notes and vocabulary. Volume I contains a detailed introduction and the text of Faust I and Faust II. Volume II presents notes and vocabulary. Madison: University of Wisconsin Press, 1977.

Goethe's FAUST. Translated by Walter Arndt. Cyrus Hamlin, editor. New York: W. W. Norton & Co., 1976 (A Norton Critical Edition). This volume contains detailed essays on the background and the sources, cites the poet's own comments on the drama, the reactions of Goethe's contemporaries and some of the best articles written on Faust by prominent critics. It is an outstanding "Vademecum" for any Faust scholar.

Goethe's FAUST, I & II. Translated by Charles E. Passage. Published with an interpretive guide. New York: Bobbs-Merrill, 1965.

III. INTERPRETATIONS

Friedrich, Theodor and Lothar Scheithauer. Kommentar zu Goethes Faust. Reclam 7177/80/80a. Stuttgart: Reclam Verlag, 1959. This little volume contains excellent notes, a "Wörterbuch," and a substantial bibliography (somewhat out of date by now).

Jantz, Harold. Goethe's FAUST as a Renaissance Man. Princeton: University Press, 1951.

LATIN AMERICAN FOLKLORE: RESEARCH STRATEGIES AND INSTRUCTIONAL SELECTION

Frederick L. Jenks
Florida State University

I grew up as a member of a typical rural New York family. As such, my childhood was probably as happy and as normal as that of my age-mates. Happiness came from playing, story-telling, and experience-sharing. That these events transpired with other children who found them to be equally pleasure-giving is ample indication that the pastimes were considered to be healthy ones by watchful parents and willing participants. There were "snipe hunts" to initiate new kids in the neighborhood and "submarine watches" on the Allegheny River. On top of Mount Hermanns, panthers were sure to be lurking. Real fright was felt from walking through the haunted house on Dugan Road at midnight. Stepping on the mason's insignia on every fourth or fifth sidewalk segment was instant bad luck; this coupled with the other taboo against stepping on cracks (which might provoke one's mother to suffer a broken back) made the walk to school a slow exercise in eye-foot coordination. The world was filled with lore, superstition, characters with undefined powers, and "life color." It was, then, merely a normal childhood in an average town as a member of a typical family.

While you are reading this, children and adults in all parts of the world are engaged in the business of living with only minimal attention to their own folkways. However, as a language teacher or learner, you and I possess an undeniable curiosity derived from our interest in wanting to know how other people define and justify their "reality." It is with this curiosity that we circumscribe and develop a spirit of life in common; it is with this curiosity that we find other languages worth learning well since it leads to learning about people and their actions/reactions.

My assignment at the SCOLT-ACTFL Conference of 1979 was to present to workshop attendees a methodological framework for gathering folkloric data, and to illustrate this gleaning process by providing examples of interest and application to those engaged in Spanish studies. For me, it was a retracing process since much of what was presented was not learned with a methodological framework to direct my exposure to the knowledge. On the contrary, my preparations for the workshop consisted of extensive reading on the broad topic of folklore, similarly extensive investigation on Hispanic-American folklore, and putting my mind into reverse so as to recall how I came to find out that which I had learned.

Once I had accomplished these preparatory tasks, it was necessary to distill and formalize the processes much as the anatomist would after he had performed a dissection and before he had presented his findings. It is this distillation which was offered to participating workshoppers in the exciting, multi-faceted workshop.

A basic four-type division of folklore was selected to discriminate between various areas of folklore; the bulk of the inclusions in this outline is taken from an excellent book by Russell Reaver, Fundamentals of Folk Literature (Anthropological Publications). The divisions are as follows:

I. "Action" folklore. It involves imitation and artistic application of bodily movements: sign language, gestures, practical jokes, games and other amusements, custom, mime, religious and other ceremonies, dances, and instrumental music.

II. "Science" folklore. Beliefs, ideas and folk philosophy, myth, wisdom, and ghost-lore; prophecy, cures, and remedies. It uses language or literary form (a bit of wisdom in a phrase). Phrases, charms, verses, jokes, lies, incantations, blessings, curses, proverbs, and riddles. All can appear here as well as in parts of Area III, below.

III. "Linguistic" folklore. There are similarities with Area II when topics are "scientific." Entailed here are the study of speech, phonology, dialect. Again, phrases, charms, verses, thoughts, jokes, lies, etc., can be found here IF they don't contain "scientific" overtones.

IV. "Literature" folklore. Tales, legends, epics, dramas, ballads, songs. None of these exist, however, without attachment to III.

It must be noted that on the borderline between I and II are job techniques, inventions, folk recipes, crafts, folk art, dress, architecture, magic, and medicine. Also, it is noteworthy that "literature" folklore, an area which receives primary attention in the foreign language class as the folkloric vehicle, constitutes but one-forth of the entire spectrum.

Discovery Strategies

Not all four divisions are studied by using the same techniques. Certain discovery strategies are applied more successfully to certain areas of folklore. As various ways to acquire data are described, reference will be made to the divisions where they seem to be most successfully used. The strategies are:

a. The OBVIOUS question. Why prolong or convolute the search for an answer? Ask the person who says or does something unfamiliar to you the obvious question(s): "Why do you do that?" "What does that mean?" "Where can't I do that?" "When can you do that?" "How do you express that?" In any particular learning situation there is one question which, if answered clearly, leads swiftly to a clearer understanding of the phenomenon. Asking it in the spirit of wanting to learn rarely offends the individual being interrogated. (I, II, III).

b. SHARE AND COMPARE. Greater depth in face-to-face investigation can be reached by moving from the "obvious" question's answer to one or more discussionary positions. For example, "That's interesting, but have you ever seen anyone do (say) something like this?" The questioner follows his interrogation with a physical or speech action.

c. OBSERVATION. Many people take a very cautious stance when seeing something transpire; they assume that people's actions or words will be incapable of being interpreted because the people are from another cultural grouping. The truth is that much human behavior (I dare say most human behavior) is fairly predictable! You must discipline yourself to observe action, to "observe" syntax, and to observe reactions, using what you already know as a permissible guide to analyzing what occurs. (I.)

d. OBSERVATION WITH QUESTIONING. Given a friendly informant who is more familiar with the target folklore than you, the observed actions of others can be interpreted more fully by your questioning; a running commentary which follows your questioning can be most beneficial. (I, II, and IV as it pertains to drama).

e. OBSERVATION WITH RECORDING. Micro-cassettes and mini-cameras permit you to gather sound-based data and photographs in an unobtrusive manner. Music, jokes, and all forms of oral transactions can be captured and saved for later listening and examining. Photographs, because they can freeze action, permit you not only to recall how an event looked but also to notice things which may have passed unseen when in motion. (Divisions I-IV).

f. PARTICIPATION. You can learn more about anything by trying to do it! Have you ever joined in performing a folk dance after having observed it and after having been invited to participate? Have you ever suggested to someone from another culture that they try one of your home remedies? You must be willing to show yourself as a novice; someone will simply say, "No, no. Like this!" The result is that you learn. (I, II).

g. WILLINGNESS TO RECEIVE. Unless you're willing to accept something as being valued, you won't discover whether it is valuable to you in the manner in which it is valuable to others. Thus, if you have an illness or ailment, be willing to wear a charm or take another person's home remedy. The disease may be one of their local favorites! And what will be your reaction if it makes you feel better? (I, II).

h. SHARING SKILLS. Everyone knows how to do something well. If you're an amateur carpenter, seek out another amateur carpenter in the target culture. Describe your common interests, and watch him/her in action. You may observe techniques new to you; you may have a technique worth demonstrating. This is particularly useful in folk crafts and all homemaking arts. (I, II).

i. ANECDOTING. The skill of making verbal illustrations isn't easy to master. However, no person is capable of resisting the urge to follow another person's example with his/her own favorite example. This leads to folk sayings, word images, and discussions of vivid experiences. (II, III, IV).

j. THEMATIC ORAL SHARING. Have you ever told a joke only to find that another person will tell a different joke on the same topic? This usually continues until everyone's recall of jokes on one theme fades, and all move on to another subject. This process of discussion in a small group can be applied to a wide variety of topics. (I-IV).

k. PRINTED SOURCES. There exists an enormous quantity of information in books, folklore guides, fiction and non-fiction, and local travel brochures. This is a good place for the foreign language learner to begin. (II, III, IV).

The above mentioned strategies permit the non-specialist in folklore to participate in the discovery process with no danger of experiencing gross rebuttal. My personal experiences indicate that invitations to participate in folkways of other people are very common; only certain areas, such as magic, medicine, religion, and courtship, seem to be more tightly closed to "non-members" (and thereby of more interest to some of us than are other areas).

If any of the strategies is to be useful, it must elicit information that can be verified by numerous reliable sources. As the researcher would ask immediately about the realiability of the information and the number of respondents, it is you as a folklore researcher who must find ways to broaden and strengthen your information bases. One of the best ways to do so is to "pyramid" the results. Let us assume that you used one of the strategies to gather information concerning children's games from a mother of several children. If so, you were working with a pure,

single sample. To gather additional information from other sources besides mothers may not be a resourceful use of your energy. Rather, take what you have learned to another mother of several children, saying to her what the first mother told you about children's games. The second source will either agree or disagree; in either case, she'll expand upon the initial information. This process continues with numerous mothers in one locale; at a later time, you may expand to other communities or regions. By so doing, you are broadening your knowledge of a particular folkloric phenomenon while expanding your understanding of the topic by having gathered more respondents.

One of my favorite techniques for establishing the basic tenets of a particular behavior is to purposely falsify my observations when sharing them with a second data source. Their reaction indicates clearly how accurate the first information was in describing a topic. For example, if one informant explained the rules of a children's game to me with great detail, I might describe those rules to a second person with some major or minor changes of my own invention. Since most humans are more willing to correct than to corroborate the words of others, the responses are usually immediate. If the source's "corrections" are equal to the original informant's information, the data is on its way to acquiring stronger validity and greater reliability. (Caution! In some cultures, nobody disagrees with an "authority.")

More can be learned from children than from any other group of informants, especially when you are searching for "action folklore." They know more songs, games, superstitions, riddles, jokes, and practical jokes than any other age group. They can't answer questions beginning with why, but they always know what, where, when, how, and who. Above all, they are willing discussants when approached properly by an adult who has been informally introduced by parents, teachers, or relatives.

Easier to approach and only slightly less reliable as sources are elderly persons. What older informants lack in specific recall is compensated for through long experience, insight, and ample time to converse. In defense of the elderly, the long-term memory remains extremely acute, and it is there where folkloric remembrances are well rooted. Anecdotes flow when "folkloring" with older individuals, and the tracing of events back to childhood verifies for you that the passage of time has done little to erode the beliefs or actions; as expressed by others in the workshop, one of the keys to appreciating folklore is examining the longevity of beliefs, behaviors, and values.

Naturally, there are pitfalls on all sides which must be sidestepped immediately by anyone doing this kind of oral-visual research. For example, if discussing a topic with a family, it must be remembered that not all family members may participate equally in discussion when approached with questions. Assuming that you were invited by friends to spend an evening in their home as a bona fide, friendly guest, you may feel that the entire evening's conversation went beautifully and that you

learned a great deal. On later examination, you might realize that only the men talked or that no one disagreed with "grandma." Such factors detract significantly from the potential strength of your findings. The suggestion, then, is to not get into topical discussion with a family group.

One way to profit from the family encounter without falling into the unseen trap of age/sex/role discrimination is to prepare a particular demonstration for the family (i.e., your playing a homemade musical instrument such as a comb and tissue) and let them follow your lead by demonstrating some folk instruments that they have played. Also, artifacts gathered at the market or amulets purchased on the street may be brought to the home by you. Such items give you an object to discuss, thereby depersonalizing the conversation and opening it to broader participation.

To conclude this segment of the chapter, I offer suggestions of major sites for observation. I recommend that the person in search of information and insights-not-yet-formed explore the following:

a. Playgrounds. What are children enjoying there? What are the games? What are the game songs?

b. Church yards. Who spends a portion of their time here? Who goes to church, and when? Is the cemetery close by? What is written on the tombstones?

c. Ceremonies. Attend a wedding (the church always has room for an uninvited guest). Observe a funeral. Spend a national holiday by attending all of the scheduled events of the day.

d. Villages. Discipline yourself to spend a week or two living as a citizen of a small community.

e. City Parks. They're great places to observe "leisure traditions," family outings, vendors of crafts and amulets and talismans, and to listen to small talk.

f. Pageants. Both religious and government parades and events provide excellent observational opportunities.

g. Craft workshops. Never be afraid to ask politely the OBVIOUS question, "How did you make that?"

h. Market and market days. You may see foods that are unfamiliar to you and a host of objects whose uses are unknown to you.

i. Graffiti displays. In addition to the usual political and sexual statements, one will find that every culture has some kind of "Kilroy was here."

j. "Spencer"-type stores. In the United States, many stores (i.e., Spencer's being a broadly distributed chain store)

specialize in selling "trinkets" for the natives; inexpensive gifts, joke items, etc.

k. Volunteer projects. In many countries, volunteer work and service projects are prevalent. Indeed, they are not always "voluntary" activities, but are obligatory activities since patriotism or religious beliefs require that services be rendered. Nothing prevents you from joining in.

l. Billboards. Every community has some kind of a local bulletin board or "kiosk." Posted are the non-major events, second-hand items for sale, and personal services for hire.

As in all areas of growth, it is up to you to give yourself permission to learn. Participation and observation, both accompanied by minimal "mindfixes," are the hallmarks to learning about others in your non-native environment. As you approach your classes with selected points of folklore, be assured that one of the joys in so doing is that all the students in the room have knowledge about it as it pertains to their own culture. Nobody is left out by not having the ability to comprehend the similarities or differences between what you present and what they live. Students will have a variety of folkloric tidbits in all areas; each student may be capable of offering one piece of information to counter your piece of information. As a brief attachment to this chapter, I offer some basic Spanish samplings that can be easily brought to the attention of your first-year and second-year classes.

In conclusion, I offer my gratitude to Kianoosh, Muchtaruddin, Saleh, Sunarto, Kasiram, Marta, Consuelo, Jose, Chirume Mendo, and Linda for helping me in exploring my own beliefs, actions, behaviors, and values.

PROVERBIOS: Can you as a teacher apply these to supplement textbook information, to construct comparative and contrastive exercises with American proverbs, and to build an exercise whereby students can create their own proverbs?

El que tenga hambre, que se atice a la olla.
"Algo es algo" dijo un calvo, cuando se tocaba un pelo.
Por uno que madruga, hay otro que no se acuesta.
Gallina vieja hace buen caldo.
A la vista del amo, engorda el caballo.
Cae más pronto un hablador que un cojo.
Peor es chile (o chili) y el agua lejos.
Más vale pájaro en mano que cien volando.
Mucho ruido y pocas nueces.
Santo que no es visto no es adorado.
Habla hasta por los codos.

No hay borracho que come lumbre (fuego).
Sólo el que no monta no cae.
Sóla la cruz no roba, (porque no se mueven los brazos)
Se me hace chico el mar para un buche de agua. (the height of bragging)

En boca cerrada no entran moscas.
Cuando el río suena es porque piedras trae.
Al que madruga, Dios le ayuda.
Árbol que nace chueco no se puede enderezar.
Un clavo saca otro clavo.

(from Frances Toor, A Treasure of Mexican Folkways. Crown Publishers, NYC)

Se ahoga en un vaso de agua.
No le eches lumbre al fuego.
El que da lo que tiene a pedir se queda.
El que mucho abarca poco aprieta.

ADIVINAMZAS:

Peludito arriba, peludito abajo, y en el medio tengo un tajo.	el ojo
Mucho gusto cuando está justo mucho tormento cuando está adentro mucho pesar, volverlo a sacar.	un zapato
Rechoncho muy arrugado y canta como joven cuando le tiran los pendejos. (Chile)	el acordeón.
¿Qué es, qué es, que te quita el sombrero y no lo ves?	el viento.
Estos eran cuatro gatos, cada gato en su rincón cada gato ve tres gatos: ¡Adivina cuántos son!	cuatro gatos.
Soy chiquito, soy bonito mi casa llevo sobre mi lomito.	el caracol.
En agua puse mi nombre, en agua se me quedo, para que Cate no sepa ¿Cómo es que me llamo yo?	un aguacate

Canciones de juego:

Aserrín,
aserrán,
los maderos
de San Juan
piden queso
piden pan.
Piden pan,
no les dan;
piden queso
les dan hueso,
y se sientan
a llorar
a la puerta
del saguan.

Los de Roque,
alfandoque,
los de Rique,
alfeñique
los de Triqui,
triqui tran,
Triqui, triqui
triqui tran!

(Jump-rope song before
it became a well-known
poem!)

A la víbora, víbora
de la mar, de la mar,
por aquí pueden pasar;
los de adelante corren mucho
y los de atrás se quedarán,
tras, tras, tras.

Una mexicana que fruta vendía,
ciruela, chabacano, melón y sandía,
día, día, será la vieja del otro día.

Verbena, verbena jardín de matatena.
Verbena, verbena, jardín de matatena.

Campanita de oro, déjame pasar
con todos mis hijos menos el de atrás,
tras, tras, tras.

Será melón, será sandía,
será la vieja del otro día,
día, día, día, día.

(like London Bridge)

TRABALENGUAS.

Paco Peco, chico rico,
insultó, de modo loco,
a su tío Federico,
y le dijo:
-Paco Peco,
poco a poco,
poco pico.

Pedro Pérez Pita,
pintor perpetuo,
pinta paisajes
por poco precio
para poder partir
pronto para París.

Yo tengo una muñeca
pazcuecipelicrespa
el que la despezcue cipelicresparé,
buen despezcuecipelicrespador será,

En un ploto de trigo,
comían tres tristes tigres trigo.

El que compra pocas capas
pocas capas paga
como yo compré pocas capas
pocas capas pago.

Tres tristes tigres tragaron
tres tazas de trigo.

Tres tristes tigres trigo comieron
detrás de tres tristes trigales
trigo comieron tres tristes tigres.

Si cien sierras asserrán cien
cipreses, seiscientas sierras
asserrán seiscientos cipreses.

Pollos patos, gallinas gordas,
patos pollos, gallinas gordas. (rápido)

El pito del paco
y el pico del pato. (rápidoñ tres veces)

Tito se fue a bañar al río Po.
Tito se fue a bañar al río Po.
Tito se fue a bañar al río Po.

Del pozo al pato; del pato al pozo.
(tres veces)

Hispanic Folklore: A Partial Bibliography

David Christian Hasty
University of Georgia

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Boggs indexes over 700 works pertaining to Latin-American folklore with a closing date in the late 1930's. He lists bibliographies, periodicals and organizations which supply information about all Latin-American countries. Then the author subdivides his material under types of Folklore by countries with a section for twenty Latin-American republics and a section for Puerto Rico. Topics included are mythology, traditions, folk tales, poetry, music, dance, games, festivals, customs, drama, arts, crafts, food lore, witch craft, medicine, magic, folk speech, proverbs, and riddles. A good starting place for the teacher.

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An outstanding aid to teachers in locating appropriate folklore for story hours, reading units, social studies units, voluntary reading, etc. Includes an annotated title bibliography, subject index, motif index, country index, tale type index and illustrator index. The introduction provides a good basic understanding of tale types and motifs making the indexes more comprehensible for the nonfolklorist.

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Bilingual directions for games and music for three age groups.

CROYANCES ET TRADITIONS EN FRANCE

Jacqueline C. Elliott
University of Tennessee

Guy Tirolien, poète guadeloupéen, né en 1917, exprime avec force, dans son poème intitulé "Je ne veux plus aller à leur école" (Le Livre d'or des poètes, Seghers, 1973) l'avidité d'un petit enfant noir pour les personnages imaginaires des contes populaires des Antilles:

> Je ne veux plus aller à leur école
>
> ...Je préfère vers l'heure où la lune amoureuse
> Parle bas à l'oreille des cocotiers penchés
> Ecouter ce que dit dans la nuit
> La voix cassée d'un vieux qui raconte en fumant
> Les histoires de Zamba et de compère Lapin
> Et bien d'autres choses encore
> Qui ne sont pas dans les livres.
>
> Balles d'Or

Ainsi parle un jeune enfant de la Guadeloupe dont le goût pour les histoires n'est guère différent de celui de tous ses petits congénères ni de celui de nos petits Français.

L'enfant se nourrit d'histoires, de contes, de rimes, de comptines, d'historiettes, de dictons, de croyances féeriques religieuses ou autres, de formulettes qu'il entend autour de lui, dans son milieu familial, dans son quartier, dans son école, dans son village et dans sa ville, et il perpétue activement ces histoires. C'est d'abord par tradition orale que de telles histoires s'échangent et se propagent. Elles se transmettent d'un milieu à un autre, principalement à l'école primaire, et leurs répétitions façonnent les premières années de l'enfant. Elles forment un répertoire qui devient une partie intrinsèque de sa culture.

Le patrimoine culturel français est émaillé d'une quantité de petits dictons, proverbes, berceuses, chansonnettes, rimes, si ancrées dans la tête de l'enfant qu'ils forment, dans une certaine mesure, la base de sa culture. C'est ce fond indélébile qui marque le Français dès sa plus tendre enfance, inconsciemment, et dont il est impossible qu'il se défasse, qui se cristallise en lui d'années en années, et qui a fait dire à Edouard Herriot, homme d'état et écrivain, que "la culture, c'est ce qui reste quand on a tout oublié." Cette masse culturelle le retient, le rattache à sa terre natale, à sa province, à son village, à sa famille et fait qu'il appartient à son pays plutôt qu'à tel autre.

Survolons quelques uns de ces rythmes qui forment un dénominateur commun à tous les Français. Dès son enfance le bébé entend une berceuse que lui fredonne sa mère, berceuse qui avait déjà endormi son grand frère, sa soeur et probablement sa mère et sa grand-mère. Qui, en France, n'a entendu mainte et mainte fois:

Fais dodo, Colas, mon p'tit frère,
Fais dodo, t'auras du lolo.
Maman est en haut
Qui fait du gâteau
Papa est en bas
Qui fait du chocolat.

ou, pour changer:

Dodo l'enfant do
L'enfant dormira bien vite
Dodo l'enfant do
L'enfant dormira bientôt.

Ces berceuses ont sans doute aidé à alimenter la formulette courante aujourd'hui, "Boulot, métro, dodo". Mais il n'y a pas que les récompenses telles que le lolo, le gâteau, ou le chocolat! Si l'enfant ne s'endort pas tout de suite c'est le petit vieux qu'on invoque alors, avec son sac de sable sur le dos, qui jette des grains de sable dans les yeux restés ouverts, et dont voici l'histoire:

On dit qu'il est un petit vieux
Qui vient le soir jeter du sable
Dans tout les pauvres petits yeux
Des enfants qui sortent de table

Le vieux dans son sac
Qui fait crac, crac, crac,
Crac .....crac.

Par où vient-il dans les maisons?
Par le trou noir de la serrure
Mais sans doute il a des chaussons
Car nul l'entend je vous assure

Le vieux dans son sac
Qui fait crac .....

Ce petit vieux pourrait aussi bien s'appeler le Père Lustucru qui "passe en emportant dans sa besace tous les petits gars qui ne dorment pas." D'ailleurs il revit aujourd'hui, ce Père Lustucru, sur les boîtes de nouilles, de macaronis, de vermicelle ou de riz, sur son fond de carreaux bleus et blancs, avec son air jovial. On le sait capable de jouer quelques tours comme il le fait à la Mère Michel dont il a vendu le chat en le

faisant passer pour un lapin. Ses blagues ne lui portent pas toujours bonheur et on l'attrape quelquefois comme dans cette formulette originaire de l'Ile de France:

Lustucru et Oeil Noir
Se battaient un jour de foire
Pour un vieux chapeau troué
Que Lustucru avait trouvé.
Ils allèrent chez le commissaire
Qui leur dit:
C'est Lustucru qui l'a trouvé
C'est Oeil Noir qui doit l'avoir.

Au Père Lustucru et à la Mère Michel s'ajoutent des personnages immortels: Dame Tartine dans son beau palais de beurre frais, le bon Roi Dagobert de nature douce et faible, protégé par le grand Saint Eloi, Monsieur Dumollet à qui l'on souhaite 'bon voyage', Arlequin qui tient sa boutique sur les marches du Palais, Cadet Rousselle et ses trois maisons, Malbrough qui s'en va-t-en guerre, Compère Guilleri qui va à la chasse aux perdrix, Monsieur de la Palice qui est mort le vendredi, le dernier jour de sa vie! et bien d'autres dont les aventures vivent dans la mémoire de tous les Français.

Si de nos jours les parents répondent aux questions de leurs enfants en toute honnêteté, il n'en fut pas toujours de même, et certaines croyances constituaient jadis des vérités imaginaires. Qui n'a pas entendu dire que les petits garçons naissent dans les choux alors que les petites filles naissent dans les roses? Que reste-t-il aujourd'hui de cette vieille croyance enfantine? On ne saurait trop s'attarder sur les choux . . . que l'on plante encore:

Savez-vous planter les choux?
A la mode, à la mode. . . . . de chez nous.

Chanson si riche en structures grammaticales qu'on ne saurait les passer sous silence. Que de douceur et de gentillesse dans cette façon d'interpeller quelqu'un qu'on aime 'mon petit chou'! Et que d'imagination dans cette comptine un peu Mardi-Gras:

Roudoudou n'a pas de femme
Il en fait une avec sa canne
Il l'habille en feuille de chou
Voilà la femme à Roudoudou!

On peut continuer cette comptine en changeant 'canne' pour autre chose et faire rimer de son mieux, (pas de mère . . . avec son verre). Puis on pourra rapidement parler du pluriel de mot chou(x) et continuer avec les sept mots en "ou". Et ainsi la chanson, la comptine, deviennent une leçon de grammaire et de culture.

Voici une formulette plus difficile avec jeu de mots (homonymes):

Il était une fois une marchande de foie
Qui vendait du foie dans la ville de Foix
Elle me dit: "Ma foi c'est la première fois
Et la dernière fois que je vends du foie
Dans la ville de Foix.

A développer: La première fois, la deuxième fois,
la dernière fois, la prochaine fois,
trois fois, six fois...etc.

Dictée de phrases avec foi, fois, foie, Foix

Les Français ont souvent mal au foie.
A Foix on mange du foie gras.
La dernière fois que je l'ai vu il était très malade.
Ma foi, tant pis pour lui.
C'est la foi qui sauve, etc.

De l'enfance à l'âge adulte, une abondance de proverbes, de dictons, de refrains, nourrit continuellement la croissance culturelle d'un Français. Il en puise une grande quantité dans la tradition littéraire qui, du Moyen Age jusqu'à nos jours, offre des lignes de force qui, répétées de générations en générations, restent implantées dans la mémoire sous une forme proverbiale. La Chanson de Roland est parsemée de vers qui, dans une certaine mesure, ont donné naissance, soit à partir de leur forme, soit à partir de leur contenu, à des dictons encore usités aujourd'hui. Par exemple, Olivier, pour entraîner ses guerriers, remarque au chant CXLIV: "Dehet ait li plus lenz" (Honni soit le plus lent) et les Français se font fort de dire au chant LXXXIII "Dehet ait ki s'en fuit" (Honni soit qui fuira) que l'on retrouve aujourd'hui dans le fameux proverbe, devise anglaise de l'ordre de la Jarretière, "Honni soit qui mal y pense." Veut-on profiter du temps qui passe et Ronsard revient à la mémoire: "Cueillez dès aujourd'hui les roses de la vie." Regrette-t-on le passé? C'est alors Villon qu'on invoque: "Mais où sont les neiges d'antan?" C'est surtout au dix-septième siècle que fleurissent les proverbes avec le bonhomme La Fontaine qui en a truffé ses fables lues de tous: Mère souris donne-t-elle une leçon à son fils dans "Le cochet, le chat et le souriceau?" Elle lui dit: "Garde-toi, tant que tu vivras, de juger les gens sur la mine;" proverbe qui rappelle "L'habit ne fait pas le moine." Dans "La poule aux oeufs d'or" c'est le proverbe qui donne le ton: "L'avarice perd tout en voulant trop gagner" et le brave laboureur confiera à ses enfants que "Le travail est un trésor," idée de travail que Victor Hugo reprendra plus tard: "Il est bien des sots, pas un sot métier."

Quelle qu'en soit l'origine, le proverbe est constamment employé et fait partie du fond culturel français. De même les dictons, dont l'origine inconnue remonte à la nuit des temps, expriment des vérités de toujours dans le langage coloré de l'imagination populaire. Dans

cette mesure, ils reflètent ce que nous sommes puisqu'ils émanent de nous-mêmes et sont acceptés du groupe qui les emploie. Malgré leur style coloré, le fait qu'ils soient passés de bouche en bouche et de génération en génération leur a conféré une sorte de banalité. Facilement retenus et d'usage courant ils facilitent parfois l'élocution de l'introvert ou du paresseux qui préfère répéter que créer. C'est peut-être cet automatisme qui aide à rattacher l'homme à son passé, passé qu'il perpétue ainsi, inconsciemment, solidifiant sa tradition linguistique et culturelle.

Les expressions proverbiales et les croyances sont si nombreuses qu'on ne saurait les citer toutes, mais on peut en choisir quelques-unes, surtout les plus usitées, et les arranger en un paragraphe sur un thème choisi. L'amour: qui aime bien châtit bien, etc.; le temps: s'il tonne en avril, prépare tes barils, etc.; le danger: quand on parle du loup, on en voit la queue, etc. Proposons ici de choisir 'à table' comme thème: Il vaut mieux éviter d'être treize à table. Si oui, ajouter un couvert et ce sera la part du pauvre. Même si on a l'estomac dans les talons, ne pas avoir les yeux plus grands que le ventre et ne pas se jeter sur la nourriture. Il ne faut pas s'endormir sur le rôti, ni faire la grêve de la faim. S'occuper des autres même si ventre affamé n'a pas d'oreilles. Surtout ne pas mettre le pain à l'envers ce qui ferait venir le diable dans la maison, ou faire une croix avec des couteaux ce qui aurait le même effet. Malheur au maladroit qui casse un verre: si c'est un verre blanc, passe encore, mais si c'est un verre de couleur, c'est signe de malheur.

Quant aux dictons, une liste intitulée "Façon de dire," publiée par Claude Roy chez Seghers sous le titre de Trésors de la poésie populaire, peut servir de base à bien des projets culturels. On peut aussi se servir du sermon en proverbes du XVIIIe siècle et d'auteur inconnu, comme source de proverbes et les organiser selon ses goûts. On peut même faire un concours de proverbes.

"Le Sermon en Proverbes"

(XVIIIe siècle)

Mes chers frères,

Cette vérité devrait faire trembler les pêcheurs; car enfin Dieu est bon, mais aussi qui aime bien châtie bien. Il ne suffit pas de dire: je me convertirai; ce sont des propos en l'air; autant en emporte le vent. Un bon tien vaut mieux que deux tu l'auras; il faut ajuster ses flûtes, et ne pas s'endormir sur le rôti; on sait bien où l'on est, mais on ne sait pas où l'on va, et quelquefois on tombe de fièvre en chaud mal; l'on troque son cheval borgne contre un aveugle.

Au surplus, mes chers frères, honni soit qui mal y pense. Il n'est pire sourd que celui qui ne veut pas entendre; à décrasser un More, on perd son temps et son savon; et l'on ne peut faire boire un âne s'il n'a soif. Suffit, je parle comme saint Paul, la bouche onverte, et pour tout le monde; qui se sent morveux se mouche, ce que je vous en dis, n'est pas que je vous en parle; mais comme un fou avise bien un sage, je vous dis votre fait, et ne vais pas chercher midi à quatorze heures.

Oui, mes frères, vous vous amusez à la moutarde, vous faites des châteaux en Espagne; mais prenez garde, le démon vous guette comme le chat fait la souris; il fait d'abord patte de velours; mais quand une fois il vous tiendra dans ses griffes, il vous traitera de Turc à More, et alors vous aurez beau vous chatouiller pour vous faire rire, et faire le bon apôtre, vous en aurez tout du long et tout du large. Si quelqu'un revenait de l'autre monde et qu'il en apportât des nouvelles, alors on y regarderait à deux fois; chat échaudé craint l'eau froide; quand on sait ce qu'en vaut l'aune, on y met le prix; mais là-dessus les plus clairvoyants n'y voient goutte. La nuit tous les chats sont gris et quand on est mort c'est pour longtemps.

Prenez garde, dit un grand homme, n'éveillez pas le chat qui dort; l'occasion fait le larron, mais les battus payeront l'amende; fin contre fin ne vaut rien pour doublure; ce qui est doux à la bouche est amer au coeur, et à la Chandeleur sont les grandes douleurs. Vous êtes à l'aise comme rats en paille; vous avez le dos au feu et le ventre à table; on vous prêche, et vous n'écoutez pas; je le crois bien, ventre affamé n'a point d'oreilles; mais aussi rira bien qui rira le dernier. Tout passe, tout casse, tout lasse; ce qui vient de la flûte retourne au tambour; et l'on se trouve le cul entre deux selles; mais alors il n'est plus temps, c'est de la moutarde après dîner; il est trop tard de fermer l'écurie quand les chevaux sont dehors.

Souvenez-vous donc bien, mes chers frères, de cette leçon; faites vie qui dure; il ne s'agit pas de brûler la chandelle par les deux bouts. Qui trop embrasse mal étreint; et qui court deux lièvres à la fois n'en prend point. Il ne faut pas non plus jeter le manche après la coignée. Dieu a dit: "Aide-toi et je t'aiderai. N'est pas marchand qui toujours gagne; quand on a peur du loup, il ne faut pas aller au bois; mais contre mauvaise fortune il faut faire bon coeur, battre le fer tandis qu'il est chaud. Un homme sur la terre est toujours sur le qui-vive. On ne sait ni qui vit ni qui meurt, l'homme propose et Dieu dispose; tel rit aujourd'hui qui dimanche pleurera; il n'est si bon cheval qui ne bronche, quand on parle du loup, on en voit la queue.

Oui, messieurs, aux yeux de Dieu tout est égal, riche ou pauvre n'importe. Bonne renommée vaut mieux que ceinture dorée. Les riches payent pour les pauvres, et ils se servent souvent de la patte du chat pour en tirer les marrons hors du feu; mais chacun pour soi, et Dieu pour tous. Un auteur célèbre a dit: Chacun son métier, les vaches seront bien gardées; il ne faut pas que Gros-Jean remontre à

son curé. Chacun doit se mesurer à son aune; et comme on fait son lit, on se couche. Tous les chemins vont à Rome, dit-on, mais il faut les connaître, et ne pas prendre ceux qui sont pleins de pierres; il faut aller droit en besogne, et ne pas mettre la charrue devant les boeufs. Quand on veut son salut voyez-vous, il faut y aller de cul et de tête, comme une corneille qui abat des noix. Si le démon veut vous dérouter, laissez-le hurler; chien qui aboie ne mord pas; soyez bons chevaux de trompette, ne vous effarouchez pas du bruit. Les méchants vous riront au nez mais c'est un rire qui ne passe pas le noeud de la gorge. Au demeurant chacun a son tour; et puis à chaque oiseau, son nid semble beau; après la pluie le beau temps; et après la peine le plaisir; mais laissez dire, allez; trop gratter cuit; trop parler nuit. Moquez-vous du qu'en dira-t-on, et ne croyez pas que qui se fait brebis, le loup le mange. Dieu a dit: Plus vous serez humiliés sur la terre, plus vous serez élèves au ciel.

Ecoutez bien ceci, mes enfants, je vous parle d'abondance de coeur; il n'est qu'un mot qui sauve; il ne faut pas tant de beurre pour faire un quarteron. Quiconque fera bien trouvera bien. Les écrits sont des mâles, et les paroles sont des femelles, dit-on mais on prend le boeuf par les cornes, et l'homme par les paroles, et quand les paroles sont dites, l'eau bénite est faite.

Faites donc de sérieuses réflexions, mes frères, choisissez d'être à Dieu ou au diable; il n'y a pas de milieu; il faut passer par la porte ou par la fenêtre; vous n'êtes pas ici pour enfiler des perles, mais pour faire votre salut; le démon a beau vous dorer la pilule, quand le vin sera versé, il faudra le boire; et c'est au fond du pot qu'on trouve le marc.

Au reste, à l'impossible nul n'est tenu; je ne peux pas vous sauver malgré vous; on dit que ce n'est rien de parler, le tout est d'agir; et comme charité bien ordonnée commence par soi-même, je vais tâcher de faire mes orges, et de tirer mon épingle du jeu; alors, quand je serai sauvé, arrive qui plante, allez au diable, je m'en lave les mains.

Noël

Culminant les traditions perpétuées en France, Noël semble rallier tous les suffrages comme étant la plus fêtée, comme étant la plus longue, puisque la saison de Noël s'étend du début du mois de décembre à la fin de janvier. Festivité soit laïque, soit religieuse, c'est l'occasion de perpétuer quelques coutumes profanes ou chrétiennes. Avant tout c'est une saison heureuse pendant laquelle croyants ou libres penseurs célèbrent l'anniversaire de la naissance du Christ ou la fin de l'année dans la joie: joie familiale, joie de donner aux enfants, aux pauvres, aux malheureux, joie religieuse, joie des ripailles, des cadeaux, des sorties dans la neige. Un Noël du XVème siècle de Lucas Le Moigne chantait déjà cette joie:

A la venue de Noël
Chacun se doit bien esjouir
Car c'est un testament nouvel
Que tout le monde doit tenir.

Cette joie de Noël fait surgir des clichés autour desquels viennent se greffer des usages et des coutumes locaux dont on effleurera ici les principaux. Noël fait penser à une bûche, à une crêche, au réveillon, à la messe de minuit, au Père Noël, aux jouets, au gui, au houx, au sapin, aux lumières, aux décorations, aux grands magasins....

Autour de la Bûche de Noël rappelons quelques traditions. Depuis la plus haute antiquité, dans le nord de l'Europe, la date de 25 décembre correspond au début d'un cycle cérémonial de douze jours. La coûtume d'allumer une énorme bûche faisait partie de ce cycle. Il fallait choisir la plus grosse, la plus belle, pour qu'elle brûle sans arrêt pendant douze jours et douze nuits, sans interruption, faute de quoi le bonheur risquait d'abandonner le foyer. La bûche paraît donc être la plus ancienne tradition que l'on continue à observer aujourd'hui. Qu'elle brûle une nuit, un ou plusieurs jours, selon les régions, elle est douée de propriétés magiques, sous sa forme de tisons ou de cendres. "Contre les orages, la foudre, on peut rallumer un tison. Ces tisons ont aussi une grande puissance contre les sorcières et leurs maléfices. Sous forme de cendres ou de charbon, la bûche et ses restes assurent la fertilité des champs où on les a répandus. Ils soignent la gale des moutons, préservent les semences, éloignent des jardins les pucerons et les animaux nuisibles. Selon les régions la bûche s'appelle trontcho (Belfort), mouchon (Angoumois), cosse de Nau (Aunis et Saintonge), terfau (Anjou), souco (Auvergne), catsaou (Béarn), kef (Bretagne), souc ou trugno (Gers), etc. En Provence la bûche est placée devant la porte de la maison. Le plus âgé des hommes y mène le plus jeune des enfants qui porte un verre de vin; ils font trois fois le tour de la bûche en chantant leur joie et en demandant que tous voient le nouvel an." Mais ce sont surtout les pâtissiers qui entretiennent la tradition de la bûche. Leurs devantures, pendant la saison de Noël, sont garnies de ces gâteaux de toutes tailles, délicieux et riches de crème au beurre, parfumés aux marrons, au café, au chocolat, et décorés de champignons, de sabots, de branches et de fleurs en marsipan de toutes les couleurs. On pourra, comme activité culturelle, organiser un concours de bûches de Noël, en distribuant aux étudiants quelques recettes, ou en leur en faisant chercher ou inventer. Un tel concours peut s'étendre à toute l'école ou à toute la communauté. C'est en général un succès assuré.

Autour du réveillon, qui est plutôt une coûtume profane, on peut imaginer une grande table éclairée de bougies soit à la maison, soit dans un restaurant. Tard dans la soirée du vingt-quatre décembre commence un dîner gastronomique dont le menu comprend quelques plats traditionnels: les huîtres, la dinde de Noël, les marrons glacés ou non et la bûche de Noël. Ce dîner se termine en général par du champagne, des chansons, des danses qui font durer la fête jusqu'au petit jour. Chez les plus

religieux des coûtumes traditionnelles de la localité prennent place. "En Bretagne, par exemple, celui qui veut voir des prodiges et obtenir la réalisation de ses voeux doit faire 'le jeûne des neufs étoiles'; à jeun du matin du vingt-quatre jusqu'à l'apparition de la neuvième étoile dans le ciel, il se rendra à la messe de minuit et gardera tout le temps de l'office l'index droit dans le bénitier: il pourra alors voir 'l'Ankon'--la Mort--désigner ceux qui doivent mourir dans l'année. Dans le Boulonnais, les enfants vont de seuil en seuil, portant une lanterne appelée 'guénel', faite d'une betterave creusée; ils annoncent le Gai Noël - Guinel, Guignel, Guéneau - et recoivent friandises et petite monnaie." On pourra donc, si l'on veut, aller de porte en porte, un soir d'avant Noël, en chantant des cantiques de Noël, betteraves et chandelles à la main, souhaiter un joyeux Noël aux amis et connaissances, puis terminer la soirée par un réveillon organisé et préparé par quelques parents d'élèves.

Autour de la Messe de Minuit c'est là que les plus fidèles se retrouveront. A minuit commence la messe au cours de laquelle toute la chrétienté célèbre la bonne nouvelle. "Aux Baux-en-Provence comme à Allauch dans les Bouches-du-Rhône, au cours de la messe, les bergers en grande cape, mènent encore un agneau blanc dans l'église et l'offrent avant de jouer une pastorale devant la crêche. En Bretagne sonnent toutes les cloches des villes englouties. Au premier coup de minuit, les menhirs et les dolmens s'en vont boire à la rivière la plus proche, écrasant tous ceux qui se trouvent sur leur passage. Pendant ce temps restent à découvert les fabuleux trésors enfouis à leurs pieds; mais qui veut s'en emparer doit faire vite: au douzième coup de minuit les pierres reprennent leur place. Il n'est nulle part recommandé de rester dans les étables à l'heure de la naissance de Jésus: les bêtes alors parlent, et malheur à qui entendrait leurs secrets. C'est seulement après la messe que le maître de la maison va roussir la queue des vaches dans le Languedoc ou va leur donner à boire en Bourgogne." Au retour de la messe on chante:

Il est né le Divin Enfant
Jouez hautbois, résonnez musettes....

Autour de la crêche on dispose avant Noël les personnages bibliques; Marie, Joseph, les trois Rois, le boeuf, et l'âne et l'on attendra le vingt-quatre à minuit pour y mettre l'enfant Jésus. On trouve ces crêches dans les églises et bien des familles en installent une dans leur foyer. En Provence la crêche prend une importance notable grâce aux santons (petits saints). De tradition marseillaise, ils portent les vêtements du dix-huitième siècle et représentent les habitants notables de la ville. On trouve par exemple le rémouleur, le curé, Monsieur le maire, le marchand de poisson, le porteur de fagots, le brigand, le ravi et bien d'autres avec leurs bêtes. On y retrouve aussi tous les métiers du siècle dernier: le boulanger et son panier de fougasses, la marchande d'ail, le repasseur de couteaux,etc....Rien n'empêcherait donc une classe ou un club de construire dans un coin de l'école une crêche avec des santons soit en terre glaise, soit en

papier mâché, auxquels on pourrait peut-être ajouter quelques personnages de l'école et de la ville selon l'imagination des élèves - projet où chacun peut mettre un peu du sien.

Autour du Père Noël et des jouets, la coûtume est de mettre ses souliers devant la cheminée le vingt-quatre décembre au soir. Dans les maisons modernes les enfants les placent devant un radiateur! Ils se couchent de bonne heure ce soir-là, car le Père Noël ou le Petit Jésus, selon qu'on est infidèle ou croyant, ne viendra que si l'on dort profondément. Avec sa hotte sur le dos, le Père Noël déposera les jouets commandés par courrier, ou qu'il jugera adéquats selon la pointure des petits souliers. Si l'enfant a été sage il aura des joujoux, mais s'il a été désobéissant, le Père Fouettard lui laissera un martinet, ce qui arrive bien rarement! Dans le Nord, les enfants touvent encore quelquefois, sous leur oreiller, le matin de Noël, une queniolle, gâteau oblong, que le boulanger offre à ses clients. Si les enfants reçoivent leurs jouets à Noël, les parents, au contraire, devront attendre jusqu'au Jour de l'An pour recevoir leurs étrennes.

Et l'on s'embrasse sous le gui, on décore sa maison de houx vert, on décore un sapin . . . et le Père Noël repart dans son avion, ou, à la campagne, accompagné de son âne.

Que reste-t-il de Noël? L'Epiphanie ou fête des Rois où l'on servira à table une galette dorée renfermant une fève. On coupe la galette en autant de parts qu'il y a de convives, plus une, dite part de la Vierge, part-Dieu, ou part du pauvre. Le plus jeune des enfants se cache sous la table. On lui demande: "Pour qui est cette part?" et on sert ainsi la galette. Celui qui trouve la fève est proclamé roi (ou reine si c'est une dame). Il choisit une reine (ou un roi). Tous applaudissent et rient quand le roi lève son verre et boit. On crie, "Le roi boit!" On pourra facilement organiser une fête des rois dès le mois de janvier pour bien commencer l'année.

La saison de Noël ne reviendra ni à Pâques, ni à la trinité, mais recommencera avec le mois de décembre qui suivra.

Joyeux Noël! Bonne et Heureuse Année!

Note: Les coûtumes de Noël entre guillemets sont directement tirées de l'Almanach de la mémoire et des coûtumes, 1980, publié chez Hachette, Paris.

FRENCH COMPTINES

(1) Am, stram, gram
Pique et pique et colegram
Bourre et bourre et ratatam
Am, stram, gram.

(2) Un, deux, trois, j'irais dans les bois
Quatre, cinq, six, cueillir des cerises
Sept, huit, neuf, dans un panier neuf
Dix, onze, douze, elles seront toutes rouges.

(3) Dans la cour de chez Dubois
Il y a sept oies:
Une oie, deux oies . . . sept oies (c'est toi).

(4) Une pierre, deux pierres . . . cinq pierres (Saint Pierre)

(5) Une aile, deux ailes . . . sept ailes (c'est elle)

(6) Un clou, deux clous . . . cinq clous (Saint-Cloud)

(7) Un rôt, deux rôts . . . six rôts (sirop)

(8) Un nez, deux nez . . . dix nez (dîner)

(9) Une pie, tant pis,
Deux pies, tant mieux

(10) Henri IV -- voulait se battre
Henri III -- ne voulait pas
Henri II -- se moquait d'eux
Henri I -- ne disait rien

(11) Un deux trois quatre
Vive Henri IV
Assassiné par Ravaillac.

(12) Jeanne d'Arc est née à Domrémy
Ce sont les Anglais qui l'ont trahie
Do ré mi

(13) As-tu vu Bismarck
A la Porte de Charenton*
qui battait sa femme
Avec un bâton

*à noter que c'est à Charenton que se trouve l'hôpital des fous

(14) Le pape est mort
Un autre est appelé
Araignée?
Quel drôle de nom,
Pourquoi pas coccinelle ou papillon (pape Iyon)

(15) Bijou - caillou - chou - genou
Hibou - joujou - pou

(16) Une poule sur un mur
Qui picotait du pain dur
Picoti, picota,
Lève la queue et puis s'en va.

(17) A la soupe, soupe, soupe
Au bouillon illon illon
On ne laisse pas la corde vide
Si on la laisse on est puni
un, deux, trois.

(18) A la salade
Quand elle poussera
On la mangera
A l'huile et au vinaigre
un, deux, trois,
vinaigre

Rime enfantine

L'arithmétique est une mécanique,
Qui donne la colique aux catholiques,
Le mal de dent aux protestants,
Le mal au coeur aux enfants de choeur,
Et le mal au nez aux curés.

French Folklore Bibliography
Jacqueline C. Elliott

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Paul Delarue et Marie Louise Ténèze, Le Conte populaire français. 3 vol. Paris: G. P. Maisonneuve et Larose, 1957, 1964, 1976.

Collection La Vie Quotidienne. Paris: Hachette.

Claude Seignolle, Richesse du folklore de France. Presses de la Renaissance. (21 titres déjà réalisés sur les provinces dont les derniers sont consacrés à la Corse et au Pays Basque).

Collection Terre Humaine d'où s'isolent 4 ouvrages de référence se rapportant à la France. Paris: Plon.

Collection Mémoire Vive. Six titres sur la France déjà parus. Ex.: Le Clos du roi, où un berger de haute Provence révèle les traditions de son terroir; et Les Sentiers d'eau, qui évoque avec humour et tendresse le marais poitevin. Paris: Seghers.

Collection La France des Profondeurs: 4 volumes parus dont L'escarbille de Michel Chabot (histoire d'un maître verrier). Presses de la Renaissance.

Enfin, on ne saurait passer sous silence, dans la collection Terre Humaine chez Plon, le livre de Pierre Jakez Hélias: Le Cheval d'orgueil qui a tenu la place de Best Seller en 1978-79, et qui vient d'être traduit sous le titre The Horse of Pride par June Guicharnaud, Un. de Yale, et préfacé par Laurence Wylie, ethnologue de grande réputation. Ce livre vient de se voir décerner le "Christopher Trophée."

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FRENCH WITHOUT WORDS: EXPLANATION AND APPLICATION OF FRENCH CULTURE-CODED SILENT COMMUNICATION

Bobbie McKeller
Athens Academy
Athens, Georgia

There is a complex nonverbal communication system within every classroom between teacher and students and among students themselves. A shift of the eye, a turn of the head, the position of the feet and hands, the slightest movement of facial muscle--these communicate more than words. Nonverbal communication plays an important role in revealing emotions and attitudes and in expressing different degrees of warmth and coldness toward others.

While it is evident that kinesics, or body language, is fascinating from a human interest point of view, one may ask what relevance it has to learning a foreign language. Traditionally, teaching a foreign language has meant drilling students on vocabulary, grammar and pronunciation, writing and translating, with culture and games thrown in "for fun" on Fridays. As a result of this emphasis on linguistic structure, foreign language teachers for the most part have been unaware of the significance of nonverbal behavior in cross-cultural communication.

With the current focus on teaching languages for communication in real-life situations, teachers need an understanding of at least a few significant body movements as well as the verbal patterns of people of the target culture.

When engaging in "real talk," students need gestures to help them feel natural. Armed with specific learned gestures, a student can more easily overcome inhibitions and gain self-confidence in attempting to assume the character of a person of another culture. When at a loss for words, one can express some concepts more easily with a simple gesture. No French person misses the point when someone silently appears to pull hair out of the palm of the hand. "He is so lazy he has hair growing in his palm" is instantly understood. Nothing needs to be said.

Selection of Gestures

One reason the teaching of gestures is not widespread is that gesture inventories have not been adopted by textbook companies and the inventories which exist have limited circulation. In view of this fact, in 1977 I began searching for descriptions or pictures of French gestures[1] in order to make my own tape-slide presentation.[2]

Gerard Brault[3] and Laurence Wylie[4] pioneered the collecting of individual French gestures. A few months after my initial research was completed, Wylie published Beaux Gestes,[5] containing only a few dozen of the hundreds of gestures taught him by students of the LeCoq School of Mime in Paris. Henri Nedzielski[6] has prepared a booklet of photographs and slides. J. Dale Miller[7] has made available a small collection of line drawings of French gestures.

Before attempting to teach gestures, one needs to be aware that educated French adults are proud of their verbal ability and insist that they do not indulge in frequent gesturing; however, culture-coded gestures are understood by every French person and used by many. Frequency and type of gestures used vary with educational level, social status, age, sex and geography. Adolescents and children gesture more than adults, men more than women, and the uneducated more than the educated. A gesture used naturally in one situation may be inappropriate in another.

Anyone who has gone to France or who has known French people will agree that not all gestures are forceful, insulting or awkward. Some are quite clever. Aware that the teacher must be careful to understand the social implication of a gesture, I selected for my presentation those which seem to be most appropriate for classroom use. Three native French speakers verified their authenticity and social acceptability.

To photograph the gestures I enlisted the aid of two university students, one French and one American, to perform the gestures which I had already catalogued and described on paper. The French student interpreted them and coached the American student in their execution. They were photographed at a local restaurant which closely resembles a sidewalk cafe. Outdoor shots were taken in front of a European-type building on the University of Georgia campus. Thus even though it is not on French soil, the setting looks authentic.

The gestures are sequenced to correspond to a taped dialogue between two friends. Any motion involved is described in English by the narrator, who tells how to execute the gestures and explains the situations in which they are appropriate. An acceptable verbal accompaniment is given in French.

The excellent quality of the slides made them suitable for reproduction as eight by ten prints. Color Xerox, a process by which a color print is made from a slide, was relatively inexpensive. I mounted and laminated some prints for easy classroom display.

This past summer I had the opportunity to enlarge my collection when I spent two weeks near Lyon with a French family in which there were three children. Energetic and animated, they were delighted to show me gestures used especially by children. These slides are not included in my original tape-slide presentation but are used as supplementary visuals in the classroom when the opportunity to incorporate a

certain gesture arises.

Presentation of these children's gestures at the SCOLT workshop in Atlanta involved projecting the slides and giving a hand-out with illustrations of a dozen gestures. The illustrations were made from the slides by a simple technique which produces amazing results. It requires only the slides, a projector, a piece of paper or poster board, a pen or pencil and some time. If a pencil is used, the illustrations can be transferred to acrylic and used with an overhead projector. I projected the slides at close range onto a piece of white paper taped to the wall. The image was so easy to trace onto the paper that even facial features are the same as those on the slide.

These are the gestures illustrated:

Some Gestures Used By French Children

(1) C'est facile comme ça. (2) On fait un pied de nez. (3) On montre le poing.

(4) On fait les cornes. (5a) Allez-vous en! (5b)

(6a) J'en ai ras le bol!
(j'en ai assez!)

(6b)

(7a) Si tu continues à me désobéir, tu vas voir! (réprimande)

(7b)

(8a)

(8b) Toc! Alors,...tu vois bien! J'avais raison!

(9) On se moque de quelqu'un sans qu'il s'en apercevoir. On fait les cornes à quelqu'un.

(10) Beuh! On tire la langue quand on est à court d'arguments.

(11) Pffft!! Je m'en fous! (On hausse les épaules.)

(12) Il est complètement cingle, le pauvre! (Il est fou.)

The teacher who is not "into" gestures may need further explanation of the illustrations.

1. C'est facile comme ça. An adult may say, "C'est facile comme les doigts dans le nez," but only children would ever make such a gesture. In France this gesture would be impolite if made by an adult.

2. Un pied de nez. Place the thumb on the tip of the nose. The fingers are pointed upward and waved back and forth. The message is strengthened by placing the thumb of the left hand on the tip of the little finger of the right hand so that the fingers of each hand wave in the opposite direction. This is a mild gesture indicating defiance and delight in another's discomfort. Its American equivalent is the "donkey's ears."

3. On montre le poing. One schoolboy will threaten another by taunting him to come defend himself if he thinks he can stand up to a fist clenched like that. "Tu vas voir! Viens ici si tu es un homme!"

4. On fait les cornes. "Hou! Les cornes!" The child who has done something stupid is often the object of ridicule and mockery. To children "les cornes" does not refer to horns but probably to a donkey's ears. This gesture is made by placing the fingers like horns beside the temples or upright over the ears.

5. Allez-vous en! "Allez vous faire voir ailleurs!" "Get out of here! Go show your face someplace else!" Impatience and the desire to be left alone are shown by tossing the palm over the shoulder.

6. Ras le bol! "J'en ai ras le bol! J'en ai assez!" "The bowl is running over! I have had enough!" Two illustrations show that the hand is held horizontal and moved once quickly across the forehead to show that a person is fed up.

7. Tu vas voir. "Si tu continues à me désobéir, tu vas voir!" An older sister will reprimand her brother by lowering a threatening finger at him. "You little rascal!"

8. Toc! "Alors...tu vois bien! J'avais raison!" The thumb is brushed under the chin in a forward motion. A variation of this is made by brushing the top sides of the fingers and nails under the chin with the same forward motion. It is a gesture referred to as "Bisque, bisque, rage!"--Anger, anger, rage! The purpose is to taunt a child who has shown anger in order to intensify his emotion.

9. Faire les cornes. This is a variation of Illustration Number Four.

10. Beuh! Like his American counterpart, a French child runs out of arguments. He or she just sticks out the tongue. "Beuh! Je te tire la langue!" "I stick out my tongue at you!"

11. Pfft! Je m'en fous! French individualism and the rejection of responsibility are quickly shown with a shrug of the shoulders and a burst of air from the lungs. "Je m'en fous!" "I don't give a damn!" is frequently said, but the gesture alone is enough to get the message across.

12. Complètement cinglé, le pauvre. The forefinger turning back and forth or tapping against the temple signals the personal observation that someone else is crazy. "He's touched."

Teaching the Gestures in the Classroom

Before using gestures in context, students need to practice them with the teacher. The following steps are suggested:

(1) Teacher presents the gesture illustrations a few at a time.
(2) Teacher models each gesture and explains its meaning.
(3) Teacher writes on the board the name of the gesture and a possible verbal accompaniment.
(4) Students make the gesture and say aloud an appropriate expression.
(5) Teacher can then give a verbal expression and have students make an appropriate gesture, or the teacher can make a gesture and have students give a verbal expression.

Once the teacher and students have internalized specific gestures, the opportunity for incorporating them into the curriculum are limited only by time and the creativity of teacher and students. In small groups, students enjoy developing their own dialogues and spicing them with authentic gestures.

Skits, role-playing, improvisational drama, dialogues glossed for gestures and games such as "Jacques A Dit" are more fun when students feel that they have nonverbal means to reinforce what they say. The following scene from the workshop handout can be used to teach five of the gestures illustrated. It is a short skit depicting a confrontation among several children in the park. A playground is a choice setting for drama among children, who often seek to increase their self-esteem by mocking others. They sometimes use their whole bodies in playing a game of one-upmanship. The confrontation in the park creates a tense situation in which children would naturally defend themselves with verbal and nonverbal weapons. To present the scene, the teacher may act as the narrator while the students provide the action and the dialogue. Or students can memorize the gestures and the verbal accompaniment and create a drama of their own.

VIENS ICI SI TU ES UN HOMME!

Mercredi après-midi un groupe d'écoliers, ravis de leur liberté, vont dans le parc avec leurs skateboards et leur vélos.

Pierre est petit mais il fait si bien du skateboard qu'il est l'envie de tous les autres.

Fier de son habilité, il fait un geste aux autres qui leur indique que c'est extrêmement facile, le skateboard. (Geste 1: "C'est facile comme ça.")

Il va à toute vitesse quand, tout d'un coup, Marcel, à bicyclette, passe juste devant lui en faisant un pied de nez. (Geste 2: "Un pied de nez.")

Pierre, surpris, tombe sur le pavé. Il se fait mal au genou et il pousse un cri de douleur! "Aie! Tu es stupide, Marcel! Tu es plus bête qu'un âne! Tu vas voir! Viens ici si tu es un homme!" (Geste 3: "On monte le poing.")

Marcel lui crie bien fort, "Je n'ai pas le temps, mon petit! On voit que tu n'es pas si habile que ça! Moi, je vais faire du vélo!"

Les autres circulent autour de Pierre en se moquant. "Ah, hou! les cornes!" (Geste 4: "On fait les cornes.")

Pierre leur hurle, "Je m'en fous! Allez vous faire voir ailleurs!" (Geste 5: "Allez-vous en.")

This kind of confrontation provides the opportunity to illustrate some similarities and differences between the target culture and the native culture, thus making students especially aware of their own intuitive gesture system.

The audio-motor unit is another exceptionally efficient way to teach gestures. Developed by Kalivoda, Morain and Elkins,[8] it is a daily ten-minute activity designed to develop the listening skill (audio-) by requiring an immediate physical response(motor). The activity can be taped ahead of time to free the teacher to model the appropriate responses to the commands, using gestures, pantomime and facial expression.

Whatever technique is used, it is hoped that this brief introduction to French kinesics will spark a creative fire and add dimension to the foreign language class. There is definitely more to teaching than meets the eye, but students surely <u>see</u> better than they <u>listen</u>.

Notes

[1]Alsop, Stewart. "How to Speak French Without Saying a Word," Saturday Evening Post (Dec. 24-31, 1960), 26-29; Jean Lagarrigue and Alain LeSaux, "Les Beaux Gestes," Esquire (April 1973), 124-127; Sophie Lannes, "Les Français Epinglés. L'Express va plus loin avec Laurence Wylie," L'Express 1360 (Aug. 1-7, 1977), 52-58; "Speaking of Pictures: The French Still Talk Eloquently With Their Hands," Life XXI (Sept. 16, 1946), 12-15; Ann Banks, "French Without Language. The French Have a Gesture For It," Harvard Today, 181 (1974), p. 406.

[2]Presently this presentation of cassette and 45 slides depicting 36 gestures is available from the author, Rt. 2, Box 88, Bogart, Georgia 30622.

[3]Bault, Gerard J. "Kinesics and the Classroom: Some Typical French Gestures." French Review 36, (Feb. 1963), 374-82. Theodora Tsoutsos has provided photographs of the gestures described by Brault in an unpublished thesis at Queens College, 1977, entitled "A Tentative Gesture Inventory for the Teaching of French."

[4]Wylie, Laurence, "Répertoire des gestes français: A Preliminary Repertory of French Gestures." 16 mm black and white film (1974). (Write 1540 William James Hall, Harvard University, Cambridge, Mass. 02138).

[5]Wylie, Laurence, Beaux Gestes. New York: E. P. Dutton, 1977.

[6]Nedzielski, Henri, The Silent Language of France. Dubuque, Iowa: Educational Research Associates, 1975. (With 35 supplementary slides).

[7]Miller, J. Dale, French Teaching Aids. Provo, Utah, 1972.

[8]Kalivoda, Theodore B., Genelle Morain and Robert J. Elkins. "The Audio-Motor Unit: A Listening Comprehension Strategy that Works," Foreign Language Annals, vol. 4, no. 4 (May, 1971), 392-400.

GESTURES: THE BRAZILIAN EXPERIENCE

Roslyn R. Sprayberry

Total communication between individuals in every culture involves more than just a verbal exchange. The silent language of gestures plays a vital role in everyday communication, and every culture has its own gestural style. Gestures convey the emotions, ideas, and emphasis that words alone cannot express.

Frances C. Hayes, in "Should We Have a Dictionary of Gestures?", divides gestures into three basic categories: autistic, technical, and folk gestures.[1] The autistic, or nervous, gestures include biting the lips, drumming with the fingers, cracking the knuckles, and jingling change. Technical gestures are those that are usually taught by formal methods. These include gestures that are part of such rituals as pledging allegiance to the flag, giving the Scout salute, and engaging in certain religious practices. The sign languages used by the deaf and by some native American cultures also fall into this category, as do the occupational gestures used by referees, law enforcement officers, umpires, and music conductors. The third category cited by Hayes is that of folk gestures. Within this area belong those gestures that have been passed down from generation to generation by imitation. According to Jan H. Brunvand in The Study of American Folklore, "A true folk gesture is one that is kept alive by tradition and that exhibits some variation in action or meaning. Like customs, folk gestures tend to pattern themselves within national boundaries."[2]

The main focus of this article will be to identify and describe some of the gestures most commonly used by the Brazilian people with emphasis on the folk gestures within the culture. The methods and procedures for teaching these gestures can be used in any foreign language classroom.

Before leaving for Brazil to observe and study the gestures of the people, I did much reading and research. Little did I realize that I would immediately fall victim to two basic American gestural blunders in this tropical land of the Amazon.

The first blunder occurred while I was sight-seeing. I noticed a small group of elementary age children watching me and my American friends. As we started to leave I waved good-bye to the children. They began to huddle and whisper as looks of bewilderment spread across

their faces. Then one child timidly ventured toward me. It was at that moment that I realized the problem. In waving good-bye in my gestural language, I had actually beckoned the children in the Brazilian gestural language. To wave good-bye in Brazil, one moves the hand from side to side.

The second blunder occurred at the market where I was bargaining for some voodoo beads. While struggling to portray the number "Fifty," I held up five fingers on one hand and flashed the good old American "O.K." sign on the other to indicate "Zero." The vendor gave me quite a stare and I quickly realized my mistake. In Brazil the number zero is made by forming a circle with the thumb and all of the fingers. The American "O.K." sign with fingers extended is interpreted by Brazilians as an obscene gesture.

Gestures are such an automatic and, many times, unconscious part of communication that even when one has studied the gestural system of a culture, it is still necessary to be alert and remain on one's gestural toes. Failure to be aware of non-verbal differences could, as already indicated, lead to awkward and embarrassing situations.

A Gesture Inventory

I present now only a brief list and description of the most common Brazilian folk gestures. These may be effectively presented by means of a slide/tape presentation or by a teacher/student demonstration.

1. GREETING AND LEAVE-TAKING. Both men and women shake hands upon greeting and leave-taking. Many times this is also accompanied by an embrace (the abraço).

   Men may greet each other with a hearty embrace and extend an arm around each other. Quite often the embrace is accompanied by backslapping.

   When women meet, they exchange kisses by placing their cheeks together and kissing the air. Sometimes they actually kiss each cheek. If one or both of the women are single, they may kiss three times instead of two, as a wish for marriage.

2. TO KEEP A SECRET. Place the index finger on the upper lip and the thumb on the lower lip. "Seal" the lips, using a horizontal motion as though zipping the mouth shut.

3. "WHAT A LET DOWN!" Pass the back of the fingers under the chin and away from the body.

4. TO HAVE LOTS OF MONEY. Rub the thumb over the tip of the index finger.

5. "TIGHTWAD!" Clench the fist with fingers toward the body and raise hand slightly above the waist.

6. TO WISH GOOD LUCK. The fist is clenched with the thumb protruding between the index finger and the second finger. (This is the "figa" sign. In some cultures this is interpreted as an obscene gesture.)

7. "COME HERE!" With palm outward, wave the fingers up and down. (This is similar to the American gesture for "Good-bye" or "Go back.")

8. "IT'S FINISHED." Cross the arms with palms downward at waist level, then uncross them sharply (like the "safe" signal used by baseball umpires).

9. "THAT'S GREAT!" Clench the fist with thumb pointing upward.

10. "THAT'S BAD!" Clench the fist with the thumb pointing downward.

11. "A TERRIBLE DRIVER!" Rub the cheek with the back of the fingers of the folded hand.

12. LOTS OF PEOPLE. Raise the bunched fingers and thumb of one hand, opening and closing them several times.

13. TO EXPRESS APPROVAL. Gently tug the earlobe with the thumb and the index finger. (If it was OUTSTANDING, reach around the head to tug the opposite ear.)

14. TO BE FED UP. Place the hand, palm downward, under the chin.

15. TO REQUEST THE CHECK. Move the hand in a circular motion above the table, with the index finger pointing downward.

16. A LONG TIME AGO. Raise the back of the hand outward beside the face and snap the fingers while moving the hand in a circular motion.

17. TO SEE SOMETHING VERY IMPORTANT. Pull down on the loose skin below the lower eyelid with the index finger. (This may also be used to express doubt.)

18. "WHAT A CROWD!" Rapidly hit both fists together several times.

19. TO BE HUNGRY. Slightly curve the fingers of one hand and wave them toward the open mouth.

20. TO BE THIRSTY. Clench the fingers and extend the thumb toward the open mouth while moving the hand back and forth as if pouring liquid into the mouth.

21. "CALM DOWN!" With palms outward and slightly downward, move both hands up and down.

22. "LET'S GO!" Place the fingertips on the bottom part of the opposite palm and slide the fingers forward.

23. TO WAVE HELLO OR GOOD-BYE. Hold the hand up with the palm outward and move the hand from side to side.

24. "THAT'S DIFFICULT!" Shake hand rapidly at waist level.

25. TO INDICATE THAT SOMEONE IS CRAZY. Twist the index finger of one hand back and forth on the temple.

26. TO INDICATE THAT YOU ARE IN A BAD SITUATION. Bring palm of hand and fist together sharply.

27. "VICTORY!" Raise clenched fist in air.

28. TO COUNT ON FINGERS. Begin with thumb for "One," index finger for "Two," etc.

29. TO REQUEST MORE. Move both hands, palms upwards and cupped, away from mouth and down to waist level in a rolling, outward motion.

30. "COUNT ME OUT!" ("I don't want to get involved.") Shrug the shoulders while raising the arms to the side of the body with the elbows close to the body and the palms upward.

A Gestural Dialogue

Another method for teaching gestures is the gestural dialogue. This technique involves the creation of dialogues that teach specific gestural items within the cultural context. The example given is "The Soccer Game." Soccer is the most important sport in Brazil.

The Soccer Game

I. Directions to the student

A. Read the dialogue and act out the appropriate gestures as they would occur.

B. Check your responses with the corresponding numbered items on the cue sheet following the dialogue.

II. Script

Narrator: Joaquin, Carlos, and Ildefonso are getting ready to go to the championship soccer game.

Joaquin: Hey, it's almost time for the game!

Carlos: Calm down.[1] There's lots of time.

Ildefonso: I've got the banners. Let's go![2]

Narrator: The boys pile into the car and continue to the stadium with banners flying and horn blowing.

Joaquin: What a crowd![3] I think everyone is here.

Ildefonso: There's Rico. Hey, Rico! (He waves to Rico.[4]) Come here![5]

Rico: Hi! (The boys pat each other on the shoulder.) Did you see that first play? It was great![6]

Ildefonso: Yeah, it was a difficult shot.[7]

Narrator: Meanwhile, the referee has called a bad play.

Carlos: That referee's crazy![8] I saw that pass with my own eyes[9] and it was perfectly legal.[10]

Joaquin: I'm fed up with him, too![11]

Rico: Our team's in a bad spot.[12] If only we can make this final goal. (He makes the figa with both hands.)

Joaquin: We did it! We won![14]

Ildefonso: Let's celebrate! I'm hungry.[15]

Joaquin: Yeah, and I'm thirsty.[16]

Carlos: You two are always hungry and thirsty!

Fim

III. Cue Sheet for "The Soccer Game"

1. With palms outward and slightly downward, move both hands up and down.

2. Place the fingertips on the bottom part of the opposite palm and slide the fingers upward.

3. Rapidly hit both fists together several times.

4. Hold the hands up with the palm outward and move the hand from side to side.

5. With palms outward, wave the fingers up and down. (Remember, this is similar to the American gesture for signaling "Good-bye" or "Go back!")

6. Clench the fist with thumb pointing upward.

7. Shake hand rapidly at waist level.

8. Twist the index finger of one hand back and forth on the temple.

9. Pull down on the loose skin below the lower eyelid with index finger.

10. Clinch the fist with thumb pointing upward. (This is the same as GREAT!)

11. Place the hand, palm downward, under the chin.

12. Slap the fist with the palm of the hand.

13. Clench the fist with the thumb between the index finger and the second finger.

14. Raise the clenched fist in the air.

15. Slightly curve the fingers of one hand and wave them toward the open mouth.

16. Clench the fingers and extend the thumb toward the open mouth while moving the hand back and forth.

The gestural dialogue not only teaches gestures but other cultural items as well. For example, in Brazil most people carry a team banner and fly it out of the car window on the way to a game. While en route, the cars, buses, taxis--every vehicle with a horn--tap out a particular team rhythm. This would also be the time to point out additional cultural points relating to the dialogue, such as the absence of cheerleaders and the separation of soccer fields from the stadium seating by a deep ditch. Many times the fans become so angry with the soccer officials that the ditch is the referee's only protection against bodily harm.

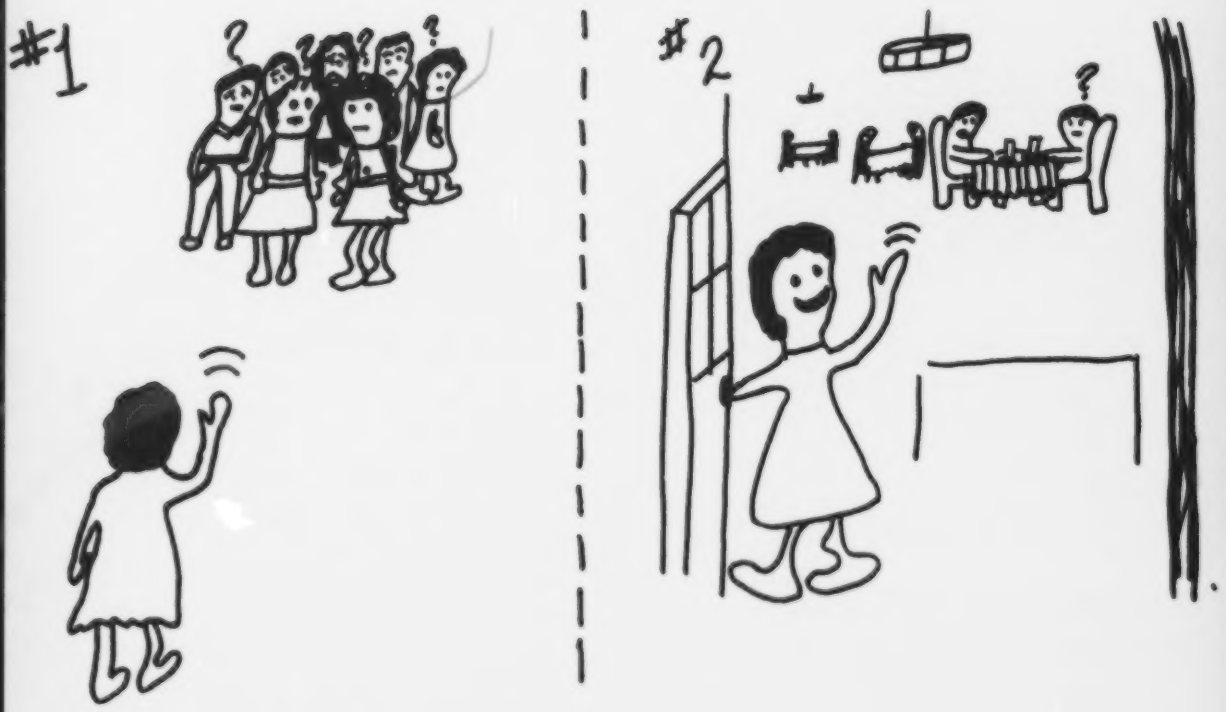
Introducing a Discussion on Gestures Via a Cultoon

The cultoon, a teaching device developed at the University of Georgia by Genelle Morain, offers a sprightly visual approach to teaching a point of culture. As its name implies, the cultoon presents culture through a cartoon format. It is based on a cross-cultural situation which results in some degree of confusion or anxiety on the part of the participants.

In using the cultoon, the teacher distributes to each student (or projects on an overhead)the drawing which depicts the problem. The teacher then reads a script which describes the scene but does not point out the reason for the misunderstanding. It is the task of the student to look for visual clues in the cultoon and then formulate a hypothesis which would explain the problem. The follow-up discussion of patterns of culture and world views provides listening and speaking practice in the foreign language which add to the value of the cultoon as a classroom technique.

The following example of a cultoon is based on the study of non-verbal behavior in Brazil.

Cultoon: What's Wrong in Recife?



I. Directions to Student

A. Study the pictures carefully.
B. Read the script for each frame.
C. See if you can discover the cultural problem.
D. Check your answer with the correct answer given on the back of this paper. (This directive is added if the cultoon is used as an individual study activity rather than as a springboard for classroom discussion.)

II. Script

Frame 1: Julia is an American traveling with a study group in Brazil. While waiting for a bus in Recife, she notices a small group of children looking at her and smiling. As the children leave, Julia waves good-bye to them. The children stop smiling and stare at her curiously.

Frame 2: Later, as Julia is leaving a downtown restaurant, she sees Carlos Lopes, a young man whom she had met at the Instituto do Joaquin Nabuco. She waves and walks out the door.

III. Discussion

In Brazil, to wave good-bye one moves the hand from side to side with the palm outward. The typical American wave means "Come here!" to the Brazilian. Therefore, the children and Carlos were confused by Julia's gesture.

Failure to recognize the different gestural patterns within a culture can lead to awkward and sometimes embarrassing situations.

Children generally enjoy creating cultoons and can be quite clever in their presentations. It should be noted that one does not have to be an artist to create a successful cultoon. The device is valuable as long as the cultural point is clear.

According to anthropologist Ray L. Birdwhistell, only 30-35 per cent of the social meaning of a conversation is carried by spoken words.[3] Therefore, if we are truly to teach understanding in the foreign language, it is not enough to present grammar, syntax, and verbal expression; we must also be sensitive to the communicative value of the non-verbal aspects of the language.

Notes

[1]Francis C. Hayes, "Should We Have a Dictionary of Gestures?" Southern Folklore Quarterly, 4 (1940), 239-45.

[2]Jan H. Brunvand, "Folk Gestures," The Study of American Folklore, New York: W. W. Norton and Co., 1968, 242-49.

[3]Ray L. Birdwhistell, "The Language of the Body: the Natural Environment of Words," Human Communication: Theoretical Explorations, New Jersey: Lawrence Erlbaum Associates, 1974, 213-14.

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